

Title Page:

24 June 2019

The Art of Writing

Essays to Analyze
and
Develop Rich Writing and Grand Storytelling Style

By Mary Seacross

Because of Shakespeare
we can be grand and gallant as we can imagine the
language and the story can make us to be

To the One and Only

Edit log:

23 June 2019 Edit logged moved to second page so that Internet Archive will have a title page to link to. Please Keep current date! Above as Well!

13 January 2019 1345 / 11 January 2019 2:40pm opened with renewed interest to put it somewhere on the Internet. Added vision statements, goals and title page

12/12/2016 My Tablet copy is the Master Copy, edited from there and then sent up to the net via bluetooth to my phone or directly. Another copy on my Gmail account tallshipsailormary@Gmail.com

The working copies of my writing are on the tablet, not the SD Card – which is for back up only. I will use a flash drive to transport files to a printer at Staples or bring tablet there and go by Bluetooth, maybe

12/12/2016 attempt to move to tablet, trying again to save this file. Lookslike it is working better now, I cn't believe it??

10/29/2016 5:20 PM laptop system time reset by Nelson (thank you!)

7/23/16 work on introduction to my first book and vision of the sea. Even if it doesn't get published, it can be used as an introduction to an editor, or publisher

9 May 16, Norwalk, CA, Opened.

Jan 7 2016 Long Beach. Decide either to read through this or Edit P8 when I am very tired or, like on my Mondays when I've already slept too much, but yet don't want to tire myself out yet. That way I can at least make progress in my art. This is very rich and relaxing reading and good for a restful mind, rather like my science you tube docs.

Jan 5 2016 adding Interview with the Vampire identification and I am going to publish this

Sep 1 2015 need to make new pages for each entry, therefore I can add to already printed out version, just try to make them in the same section and put an asterisk by new entries that need to be printed out and inserted into AOW printed version

2/6/2015 6:24 AM/ 12/29/2014 8:45 AM

12/27/2014 7:44 AM

11/30/2014 12:55:33 AM. 11/30/2014 7:19 PM

Vision

To hone vision,

All these essays show the

Various and numerous skills employed to

Create vast vision

And all together, learned over a lifetime

They have become vast and comprehensive, and although inside of me because they are so broad, they have become, above and beyond me! They are better than me, like dance

It is something better than me,

God Thanks, as ever, for

It is from Him am I a thus
Seasinger.

January 2016

I decided to ultimately publish this collection of essays as it is for the betterment and improvement of writing. It would need much, much revision, but it should not be left behind, neither, for there are some scrutinaizaiton here, well informed and analytical and I think, worthy ideas presented here. I would need much re-editing and re-angling (is this a word) for the readers. Take out personal gunk.

Where to put this on the net and what goals to achieve with it

To attract a readership for my fiction and launch my name. where and how I don't know at all yet.

Personal history of this piece – while longhauling coast to coast

What this piece offers writers and readers of Writing Arts

The Art of Writing

Essays to promote depth and technique of writing and storytelling

Introduction

I noticed my writings are following into some broad categories and these are things that I found rewarding to write about for they give back more ideas/Inspiration. I am honing my craft in some essays, struggling with concepts in others, the best example of which is the Mythic Journey and Research Reading. I've decided to see if I could organize this Masters File in order to ensure no essays fall through the cracks and that I have continuous improvement through continuous rereading of these essays.

NEWEST CONTENTS ideas:

Notes on using the tablet. There seems to be some delay on this tablet due to lack of memory but I deleted some apps and do not understand why typing is so fast but yet not deleting, so I will have to make yet another trip to Best Buy who will only try to sell me things. Well i wanted a cheap thin word processor and I have got just that and there seems to be some disfunctionality. So this is what i get for trying to be cheap.

another thing is that after 2.5 years as a gas hauler, i have done almost no writing. This is a barren stretch of my writing that has not been so in all the years that i have been driving. I have done quite a bit of accordion playing, but this is just to relieve stress.

Dread Crew Phenomenon

Power of the Narrative in GWTW **

Pattern Recognition NEW section

Byronic Hero:

Bold, Suave, Boundless Bond, James and Picaresque

The Power of the Internet

and the Global Mind of Writers - a whole new section dedicated to this.

Filters like "He Felt"

Magic is also in the Firing up of the Neural Net

Critics help Teach us Writing Skills

MM skill to keep pressure on, like starvation in GWTW. Consistency of theme kept constant throughout

Part 1 Genre Studies:

About Frustration in Learning to write better through reading The Canon of Literature:

The studies of Genres help all writing, with a subtle power, but it is a course not for the weak willed! I have sought to read tremendous lectures on them and have come up with a few big failings when it comes to teaching:

One, the professors cover the plots too much without emphasis on the HOW TOs or, the technique used to make it a great story. So it's a banal study because nothing is more boring than a retelling of a story!

I had to tell a friend PLEASE do not tell me about the movie you just saw! His retelling would come off like this: 'The lady with that guy went to the place and then they got that then, they'd take that girl to the place and then they'd go home, but the other guy from that third movie of John Grisham – You remember that guy that was with that other girl who went to the police at that place ---?. THIS IS HOW PLOT ANALYSIS DEALS WITH INSTRUCTIVE LESSONS ON LITERATURE – EXTREMELY DULL!!! If you have seen the piece or read it, you can benefit from the lesson, but then couldn't you not waste time and analyze it for yourself!!

Two, trying to use the historical context as an analysis of the work, or, worse, the Authors' life. That's why I know so much about Mark Twain, but not a bit of his technique through this process. The instructor will often have a lot to say about 'Socio-Cultural Influences' or, Politics. **These words became so grinding to hear over and over again, without any real analysis of great storytelling techniques. Simply answer this question: What's the technique?**

Three, trying to use Psychology to instruct a piece. This is like trying to analyze a painting with Geometry, or writing English words with Sanskrit letters, why would you do that??? I got irritated to read 'analysis' by people saying inaccurate things like "The Dark Side of Tom Sawyer" that was a psychopath, or criminal, etc. To me he was very much 'All Boy' that my two sons were and all men are. I have lots of words on boyish behavior, like rambunctious, energetic, scheming, adventuresome, and most of all fun. These were just boyish things that I loved and I see them in men every single day and am not offended by them. (A half hour ago Chris in hallway is being silly and noting my miny skirt). Men have to be this way, that's just men!

I was upset that a work could be so misinterpreted since I 'got it' at age 6-7 when I went from Seuss to Twain and had learned to read by the end of the book! I never once thought it was bad or dark! I think after this I went on to be a tomboy and a sailor and a trucker - so it was fun for me!! Why do we have to put CRIMINAL forensics into literature analysis?

In the end, I have to read the piece for myself, and often it's a grinding process in itself – not readily giving up it's secrets before I loose interest. For

instance you really have to go through a process to get through some of it. My friend John Cyr Miq. and I were discussing Melville and how we couldn't get through Moby Dick – though we both really love it, for instance he has a gold leaf addition and I had even bought the children's version to get through it, plan to watch the movie. For before Word Processing came along to incisively trim writers' excesses we have to put up with Israel and Qui-quege in bed together for weeks before the action starts – it is supposed to be a great tale of the sea comes off like a disguise for Gay Lit in the 1800s. Then there's Mary Shelley's Frankenstein, which never gets around the story for you to finally get interested. The Hunchback of Notre Dame looses you for eons as you page through endless architectural details, trying desperately to find the story somewhere!!

When I say I want an artistic education I mean the very practical things that I write of in this long piece and I just have to glance at the titles to the left in my Document Map table of content of all these essays to find a collection of the nuts and bolts of writing. There's the action and picaresque quality of David Webb Peoples, James Herriot's warmth, Chekhovian Turnabouts, MUPS, Dr Seuss' Art. All very practical without losing interest.

So with some credible frustration I proceed to study a body of work that really is quite underdeveloped, for word processing has only happened recently in my life and the life of literature. Its time for it to expand to cut the nonsense out and make better stories

[Genre Studies Help Develop Story Beyond Mere Straight forwards story telling](#)

The scene itself is not straight forward story telling – its taking actions, scenery conflict, character to mean something else. Narration is rather more straight forwards. But when I think of the mystical and powerful things I think I'd find them in the 'Genre Studies', where there is more power to harken the not so straightforwards forces of story telling than, say, the scene. As I write more and more, I find more and more of these powerful forces – in the Mythic Journey, for instance.

It is like legal precedence where items from the past are all important and get entered into the legal record and can be referred to. This is true with literature and very powerful for if you want to say some with a lot of power and nuances, you try to find a literary precedence to subtly refer to. This is not plagiarism at all. The Light saber in Star Wars refers back to the picaresque in Dumas' Thee Musketeers and Don Quixote. So a genre study helps the writer with a world of subtle references.

Ponderability - HOW TO MAKE A GENRE Your Own

I think the thing is to get books on the genre and capitalize on the elements and types of things within them and then Ponder them. That's how I came up with the lush inspiration for the Mythic Journey and The Waste Lands to go into my book LH! It was through this sort of learning that I was finally able to profit from the writings on the mythic journey, for they were not forthcoming about how to use them. Its beyond knowledge that is needed, it is the inspiration that must come from them, else they are of no use to me!

"Imagination is more important than knowledge" Einstein said and this is never more true than in genre studies, WHICH IS PONDERING HOW TO MAKE THE GENRE YOUR OWN and without a huge amount of research. My concept of the waste lands of the mythic journey totally became my own, for, if you can have the waste lands even in far away Outback of Australia, surely you can have it on the American Highways. It's a concept, an exile, an Exodus, a mythic place of real or imagined monsters or fiends (like the biker gangs of Humungous) or the scheming DOT (they even say CSA is how we're going to rid the highways of bad drivers, which since I really don't see that many bad truck drivers but droves of hideous, wild CAR drivers, that the DOT folk seem quite scheming and monstrous to us and they are!!!!!!!) I digress.

Mostly, I want to write short stories from within Genre studies that don't involve a lot of research, other than learning the genre - so I'll see if I can find Cork's book on James Bond, to help me write my own, as I can, without a lot of research, a story, probably set here and now.

I hope to achieve greater story power, as, with the discovery of the importance of Narration in late 2014 (GWTW) that there is still virgin territory to explore as far as writing goes, and my ability to learn it well, due to AOW analysis here.

Why study so hard? Well I want to be a full time writer, with a rich palette before me and plenty of opportunity - I live near Hollywood, for instance and Heidi's multiple contacts (God help me!). I care little for money, other than travel and beauty techniques. I want to be wealthy in my ability to express lore of the story, and perhaps I've given up on a man in my life at age 50 (in 13 days) or perhaps I've not seen too many exciting ones of my age, well, who are single. I ask God for one. In the meantime I have my very real and desirable characters to write of.

Mining the Single Concept of Genre Study

Nothing like mythic journey to me says story like **Wastelands**: desolation, alone impossibly strong loner, the empty miles, the unbidden imagination and the characters into the wastelands have gone.

Novels have the scope to explore multiple concepts like GWTW: Gumption, survival, war, lost glory. DS has alcoholism, hero, lost glory, etc.

I have always have intensive learning curves, for in the last few days I've gained a huge appreciation for Narrative of GWTW, and today I've gained a concept of picaresque beyond charming rouge, dash and 3 musketeers. Its all about **charisma** - boldly being yourself with no falter by not looking at the folks around you, not for a second! **Charisma**, dash, boldly being yourself, delightful, charming, cool, Errol Flynn, Rhett Butler. I was able to finally write from that, though it be a small story of a few minutes in my life, it was to have a big impact on me, that that is what I wanted in life, to be boldly myself. And for my writing exercises, that captures the picaresque of James' Bond. He is boldly himself.

I like the single concept of writing, like one word, charisma, for in one word is a lot of meaning and concepts within itself, like charisma is boldness as well as competence not to be confused with confidence and also, good looks and dash. **But the single concept helps the writer stay focused and then the well spring flows.** Oh, I have so much I can say about the wastelands of my driving or of driving at night or Jack's WestPac!!!!!! Or the Empty Quarter of the Sahara.

Deserts seem to dominate this Californian writer, though I've lived elsewhere, it's the deserts are full of treasure, as they are as empty as the Sahara, herself!! It's the wastelands of the mythic journey, again and again. I can write of the forests very well too, by the way. They can be wastelands too, in some mystical way!!

Thus I've gained my scope in these genres, so far:

Mythic Journey: **the wastelands**

Picaresque - **Charisma**, Handsome, daring, Coolness, competence, dash
Horror - **Loss of hope**, desecration of something innocent and or beautiful,
darkness, evil, ugliness, death, hell, monstrous arrogance, victimhood,
violence, control, imprisoning, jail.

Gothic: "Fun Scary" spooky, masquerade, Halloween, Germanic, Castles,
Europe meadival, middle dark ages, European, Poe, Rebecca, Jane Eyre, Sleepy
Hollow, Gotham City, Whodunits, Anne Rice.

Ragtime: **Party in the big city**: great jumpin' jive, jazz and dancin' music, Capone, big shots, mafia, innercity without racial nastiness of Watts and Compton!!! Zoot Suits, Fedoras, Molls,

Story Echoes and Genre Studies

Star Wars and Shaharazad

(From a handwritten piece)

The set up of the story itself can have an echo of the past storyland which is very enrichening to the audience.

Setp up means plot characters etc. the best example of setup is Star Wars in this movie the light saber Obi Wan shows Luke has a huge Echo in this manner:

Light savor = sword = Dumas = Three Musketeers = Chivalry and Picaresque = Knights in shining armor = Fairy Tales = Ancient European Lore = Childhood play. The story echo can also travel forwards in time bringing us back, to, say from "Fairy Tales" to:

Fairy Tales = Sleeping Beauty = Disneyland = Pirates of the Caribbean = Tom Sawyer's Island, etc.

Alone, the light saber = sword does not echo all that I mentioned above without other story elements to support it (for instance it has to be set in Europe or a castle, not a modern day setting or Malibu. It has to have more support of the story around it to have that echo that I delineated above. For instance, the Death Star is very fortress or castle like which echoes back to, say, The Three Musketeers or Fairy Tales.

I believe the echoes in Star Wars will always be the perfect tale in which to show how genre studies lead to excellence and echo in story telling.

We are not to copy Star Wars or any genre though, we are only to be influenced by HOW the echoes can make a piece stronger and how to possibly use them creatively, but not to copy them, no.

In "*A Thousand and One Arabian Nights*" for instance, we have a genre of probably Fairy Tales. The story element to notice here is the wiliness of females! How Shaharazad outwits a king every night!! The subject and echo here is of female wiliness and any story that shows a woman outwitting a man time after time, night after night, though he be stronger and more worldly, is apt to conjur this magic of the echo. And for that echo it is a richness for the writer. A series of connected stories is what a 1001 has also as a story element

to support it. also the artful skill of storytelling. And all the encapsulation of form which is a series of stories within a single master story.

Altogether with other story elements like plot, characters, setting and etc to support the genre, the story wields stronger power that has much creativity behind it, for it summons up the past myths, it echoes all other stories around us.

The Failure of the Canon

I'd like to call this section "What is a good technique of writing and how NOT to use it. Or how before word processing the entire canon of literature failed to be good. I know that I am truly exaggerating for Shakespeare and etc did not have word processing, but, yet another attempt at getting through the canon failed me yet again (Nov 2014). I am sure there is good lit but it is rather unreachable for the common folk to get to it, whereas Agatha Christie is so readable that she'll suck your brain for an entire weekend before you can put her books down!!!!!!!!!!!!!! (this just happened to me again) Surely this 'Christie Phenomenon' has literary value! I don't want to be a writer that is "Important" to literature because surely that means I will be completely unread.

Now if they wanted to label this form as intellectual literature - why, it would seem to fit, sure. Why not have a 'serious' category for the intellectual sort. But they need to let pure reading joy of Stevenson and Washington Irving and other accessible pieces out of this 'genre'.

I think that the canon of literature is really for intellectuals. I'm sure it has value to us all, but only the intellectuals can actually read it, for the most part.

So, there must be an intellectual audience somewhere - English professors and professional writers, editors, art gallery owners, etc. It can only be them (I think). So why read a book that's not readable, but is well, yes intellectually stimulating for some other literary (for example "fictive") analysis other than the attainment or the promotion of the utmost art of readability and, indeed, the WRITE-ABILITY OF A STORY ????????????????????????

This question did open my mind up to a different mindset, one not common in America, but perhaps lurking somewhere in Academia. As always, I'm looking for an audience, it's the performing nature I have in my from my entertainment oriented mother's family. This discussion leads well into the next topic, below, on classical writing, which, to me, is not the Canon, per se, but it is time honored "classics" and the elements within them that are accessible to us through story.

Theory of Everything of Writing

As I study intensely writing, I ponder my very recent 'Discovery' of the Power of the Narrative of GWTW, in November of 2014, in that, I did not 'know' everything that I needed to be a writer, that this was such a basic skill, that I'd overlooked, and I search for more knowledge, really of the most basic sort like this, of writing, that I might know what I lack in a formal education. It's straight from the arts and a form of a Writer's Masters Degree in Art.

Often I just need to review here, all essays to keep my theory of everything in writing active. Next, I will seek the internet, blogs of writing for a more practical education in writing. Mostly I seek knowledge of the Classics on the Internet for the skill of intertextuality and other knowledge to improve writing in a Classical Sense.

Some things, like humor, essay and the short story were almost instantly acquired, that I marvel! Others, like building a vocabulary, were accomplished through years of drills and doing silly things like actually reading a dictionary! Long sentences, clausings, were acquired through three speeches: JFK "Ask not what your country can do for you." MLK's "I have a dream" and Churchill's "We will NEVER surrender." (Got chills just writing this) I studied, thus, rhetoric and even feel I could be a speech writer. Studied Hamlet, Macbeth and Taming of the Shrew intensely and a bit of Chaucer, that I saw delightfully in a Renaissance Fair in Atlanta, Georgia, DONE IN THE TRUE SPIRIT OF BAWDERY, COMMON AND WONDERFUL ORDINARY FOLK OF THE MEDEIVAL TIMES.

Much writing came, unfortunately through movies, due to inapproachability of Classics. Hopefully the Internet will help me here.

I study to see what I've overlooked. I study to furnish the Theory of Everything of my skills. I study for knowledge of history. I study for the Classics that I can't get too.

In this quest I have ignored basic research on my novels, because this quest is so passionate for me. Soon I need to get back to it. Will my quest for the Byronic Hero help me with Jack? I hope, I think so. I SEEK TO MAKE HIM STRONGER BY BEING A BIT MORE RECONIZEABLE AS A ICONIC, CLASSICAL FALLEN HERO WHILE KEEPING HIM, THE US NAVY AND THE WESTPAC FEVER ALL NEW BUT MYSTERIOUSLY CLASSICAL LANDSCAPES OF ANCIENT MYTHOLOGICAL JOURNEYS, FAIRY STORIES, SEA STORIES, ETC. I SEEK POWER IN THEM TO HARKEN TO THE MYSTERY OF OUR PAST. **Road Warrior does this very well.** I want this for DS and all of my work. IT'S A HIGH QUEST, CONSIDERING ALL THE RESEARCH NEEDED AS WELL!

The theory of everything, thus, is a bit of Shakespeare, JFK, Conroy, Herriot and of Course, God who provides life and talent and many other good tidings like this excellence Casa in Long Beach. The v

CLASSICAL WRITING

Introduction

I've often wondered on why I am so dissatisfied not only with modern writing, but with other modern arts like modern architecture, music in general. Beyond mere dearth of quality, modern arts also seem to have rebelled to a degree of departure from the classical standards that developed over thousands and thousands of years. My AOW essay here is to explore classical form not only as a quality standard of the ages but as a springboard to sharpen and understand my writing skills (as always) in the classical forms in which our forebears have finally honed.

Ultimately I feel that by writing this way that I am bringing back America in its Past – which shouldn't be in the past only. This America had *Seafaring, Colonizing, Nation Building, Community Building*, etc. I feel a mission with God and I feel a mission to bring back America to all the new immigrants who want to enjoy what America was and is still – the American Culture or, Our Way. Part of this is HONORING the past leaders like George Washington, Benjamin Franklin, the Founding Fathers, the Pioneers that really truly built America from Nothing!! Part of this is Classical Writing Style that I've analyzed below. I can do my part, say in DS (WestPac Jack) by honoring the WWII veterans of the great battles of the South Pacific. This is our heritage.

Exploring our Heritage

Is what I refer to in the introductory paragraph above. This can be done subtly in the setting and environment or, out right by telling, **narration**, or even Sea Stories. It can even refer to Tradition like our English Honors still done every single day, or other sea faring ways. I feel by analyzing aspects of classical writing that I am actually opening up my vision and interest level, that will add scope and ideas to my writing. [more on this, see AOW Essay on Scope in Writing].

I came across a rich history behind every era, for example I was studying the thirties (1930s) and there was such a breadth to it, ranging from Agatha Christie archiological digs to Teddy Roosevelt to Bonnie and Clyde and the great depression. And then there was the great and rich history behind all those eras of times. I almost think that to write is to explore history's richness -

of not just symbols and historical events but the very colors, fashions, architectures, and people of the past.

The Age of Exploration/Navigation

Brought on by the Renaissance and exploded upon right after Columbus' historic voyages starting in 1492 ushered in the Age of Exploration. There was the conquest of the new worlds an exploration in itself, and scientific explorations like Cook, etc. Any tale of today should tap into that long lost spirit to achieve a dimension to the story of the bigness of this planet and of all the little nooks and crevices and crevasses not ventured into, even like a man's spirit – such as Stevenson who goes not only from the ventures of pirates in “Treasure Island” and “Kidnapped” to the spirit journey in “Dr. Jekyll and Mr. Hyde”.

This is how I became re-interested in Los Conquistadores – not for the violence but for the fantastical explorations not only into, say, the Aztecs, but also into the EXPLORATION OF THE REALM OF A MAN'S SOUL – he burnt their eleven ships so that they would not turn back! Can you imagine being stranded in a new, mysterious continent without a return to home without conquest?? This is a possibility for a great story!! And, in fact, a story was heavily influenced by this and it was pretty darn good: “The Hunt for Red October”!! In fact, this is how I first knew about Cortes' burning his ships.

(Also, I grew up in California, where, due to the Missions having been exceedingly well built 400 earth-quaking years ago, and all the Spanish names, with a spacious Olive and Eucalyptus Tree rolling hillsides make me feel close to the original settlers of my home state, after the Indians, of course. I still feel their presence. When I went through Cortes Colorado I thought of that Conquistadore often).

Exploring can be anything by the way. It does not have to be done by a Conquistadore, or even a man. I am thinking of the Hunchback of Notre Dame, which explores the nooks and winding crevices of the great Cathedral.

It's exploring, then, that captures Classical Writing of what's out there, not making up some grand Admiral, Detective or CIA, but, say exploring the clever little boy-world of Tom Sawyer!!!!

Exploring within the form itself.

This aspect is very apparent in architecture these days: I saw a three story house facing an immense view of a forested panorama below in some small town near Lac Magentic, Quebec. The weirdest craziest things was this – there were no windows on three sides of the first two floors and two tiny single windows on the front of the home facing a barren hillside. Why build a home with no windows? It's like building one's own prison on the inside, and on the outside it is very ugly and plain. Yet it was built with quality materials, it was not intended to be a cheap creation, or, shoot, a silo!!! What were they thinking that this was some kind of new experiment? **The creation is not on going against the form, but finding within the form itself, newness.**

And of course, lack of windows is OFF BALANCE to the form. This happens a lot to new structures, the lacking of balance that was so well honed by our ancestors. Just look at the structural balance of say, again, Notre Dame. There's experimentation in that time with flying buttresses, but their inclusion is done with such care for balance and artistic form, that the new type of supporting structures ADD TO THE ARCHITECTURE, NOT DETRACT FROM IT.

The Age of Culturization

Watching a documentary on Chicago made it all clear what I have seen Coast to Coast in America and Canada and in my Grandparents, but without a decent education, I as a person with a Bachelors Degree didn't even understand but felt intensely everywhere I went, that the reason that the bygone generations produced such quality of structure but, too, of community itself, was that the last generations were into upbuilding of the community itself, not just exclusively into their own family but of all around them and this produced splendid towns. Examples within my own family: Grandparents heavily involved in upbuilding community such as Rotary Club, Laura Ingalls Wilder, Friends of the Library, Republican Womans Club, Sewing bandages for the lepers? In Africa, My Nana made sure everyone of her grandchildren and scores of neighborhood children could swim and let the YMCA give lessons in her pool ALL my entire childhood, and on and on. This homespun movement was created because the ferocious development of the frontier that it needed refinement and enormous activity went, non selfishly into making this so. The Reclamation of Chicago made this movement very clear with Susan Adams Hull

House and etc. This refinement is a thing of the past in later generations, like my mother's who had to work.

The Decline of our European Culture in our own nation

This is not meant to be prejudiced, for I truly feel that I am the least prejudice person that I've ever known but, the newer immigrants into our nation don't seem to have brought the above longing for community and civilization as a whole that I spoke about in the above section. Maybe because it's in other languages so, I don't see it? Or is it the brainy, nerdy, businessy, white boy type that I love, the pocket-protector engineer that my dad was, can I find him anywhere??? Not that they don't love their cultures – Chicano Park near my work attests to that, but it is rather GARISH and merges into graffiti under the bridge of Cesar Chavez and I-5. It's not as classy as I would want to see another culture put out to view for an idea of Mexican culture –say like my classy housemate Esther. This I see in the decline of our culture actually ruling our nation in a conservative, time-honored way – and I don't mean to be bilateral one way or the other and talk about Republic Values, except that the big industrials that fed us and made our cities great, seem to have all vanished to the very places in the world that are importing their citizens to us on a massive scale. We ship our factories to Mexico and they ship us their poor immigrants, its an unfair trade to this nation. But I do enjoy them, don't get me wrong, I guess being on the border I miss my own Caucasian culture – of my grandparents -- and it's values which created this vast country, America. To be fair, my family today, seems to have a decline in these very values. With my friends I experienced rich support, acceptance and camaraderie – I am wealthy in friends – in particular with Gus. With my white family – the Goodells, in particular, I find them stingy, stuck-up, and lack of giving so much that they cast me out without taking the slightest interest in my side of things, and why??? Because they were too busy to be interested in me, although I am a family member! I find this to be a form of cultural poverty – to not be interested and giving to others one's time, consideration and general interest in. It's because they're selfish. With a spirit of generosity and love I overlooked the fact that my aunt tried to break up a marriage, had an abortion, and could be terribly judgmental and loud about it. But when I asked her to be supportive when my mother was dying, my aunt she made up excuses like Charlie's tremendous zeal for lies which have at least a thirty year lifespan to them. I am cast out, though I've had tremendously little contact even with them to give them any reason to do so - only the skilled lies of Flippin account

for this. considering this, and really, these are actions of poverty, lack of interest in family and community, that superficially they themselves promote. If they did promote family, as the outlandishly do in a showy way in restaurants and gatherings, they would have at least comforted me when my mother died. But they did nothing at all and this was tremendously disrespectful to me. They are truly poor to me. And I see this as a decline in general of White or should I say, European People in America, for I do see other families other cultures, not just being supportive, but being interested and caring in their family, whereas mine shows none. My boss Roberto, for instance, has employed most of his family in his business for thirty years (this very month!). My family, has shown little interest even in my whereabouts, even for the past thirty years that I have lived faraway. They show no interest in my children. Yet they continue to have showy family get-togethers. No one misses me and I have to not feel pain anymore, when, I see the vast cultural differences and really when I weigh them, I see white poverty.

Having said all this, though, I do see an avid interest in whites of our past, through the many re-inactors - there are all kinds and they spend a lot of time and money on this. My family does, the Kerwins did (my other, beloved family I grew up with). Observing this I said aloud "It is not mere nostalgia, our past is precious to us and we spend a lot of energy on it." With this statement I sought an additional theme to classical writing and within my scope, for it enriches the stories much. Of course I also thought of marketability -

Outlandish Quality of Writing

People want bonafide experience in stories and that's why you never take away from the 'Suspension of Disbelief'. (For this, I have to watch that my poetry sweeps you INTO the story, not highlight my cleverness which will distract from the experience or repel with its lush indulgence).

Outlandish Special Effects VERSUS Magic and Wonder

What happened to the Mark Twains, the Stevenson's. Today we have stories that are all outlandish, not connected to common life - like Mark Twain can write classically and with quality on a simple common boy, Tom Sawyer, Hollywood has produced 'Transformers' and 'Jerry Bruckheimer' mentality of outlandish movies.

I like the magic of little things like a pirate treasure chest – a REAL treasure chest too, not an outlandish, magical treasure chest with a nasty, beating heart in in that **somehow** controls the Entire ocean!!!???? Ultimately the treasure is like a treat of candy for the real tasty treasures were the immortal pirates themselves, in their colorful, Elizabethan, picaresque way, ruled and dominated the oceans and allowed us to vicariously live their lives as if we were such creatures, like the magical seacreatures beneath, like the Blue Whale or the Octopus whose lives are impossibly full of wonder. REAL WONDER.

When I write in picaresque style, for instance, I add a dimension to my story that is not there in Hollywood at all, because it takes a great deal of Literature study to find that within the particulars of one's story. This is why the ride at Disneyland-world is tremendously better than all four Bruckheimers Pirates of the Caribbean because the ride has, very subtly and throughout the entire experience, picaresque qualities throughout. When there is an outlandish thing – like a talking skull, its not overdone which means it does not throw the whole experience off, for; It's a realist experience of the picaresque magic of the real pirates and that's why we love them!! They were beyond us what we could or would DARE do (to quote myself) and that is the real wonder of the magic of the pirates!!

Wonder is of the real world, then,

which has surpassed itself, like the Seven Wonders of the World. Pyramids, impossibly hard to build even today, yet there they stand!!! Why can't we have more of this real wonder in stories??

I find wonder in Jack, and Daniel. They surpass themselves, they are oceangoing powerful and mythic figures, based on their own surpassing of lives. But wonder has to be a real element of life – because if you make it up, it's conjured-up, quick, lack of mythic history, will soon reveal itself. Yet a little boy, Tom Sawyer, can express it!!!

P8 – beyond us is the wonder of the pirates

Tevye – ism, Lacking of

This is the term I coined so that I know immediately what I'm talking about, but it's the WARMTH of writing to people, especially on the SMALL details of life, its UP CLOSE CAMERA EYE of the action with INTEREST ON THE

HUMAN'S and it has MOST WONDERFUL HUMOR crafted inside it. Sholem Aleichem has this so well done in Tevye, that I gave this concept his name.

Modern day art lacks this, like all the other aspects I mention above. I'm thinking, again of Twain and even Seuss!!

MYTHIC JOURNEY

Mythic Journey

I have been long interested in the Mythic Journey, but get exceedingly lost as in the above essay. I know it has power because I've seen the subtle power in *Star Wars*, but even after attempting to read Joseph Campbell and Christopher Vogler, I was uninspired and worse – dulled into disinterest!!

However I did have some breakthrough finally on this, after a long process, I discovered that the **Waste Lands** – such as is used in *The Road Warrior* – are a part of the Mythic Landscape. I had read that the director George Miller had studied the mythic journey and I have repeatedly watched his movies with searching pondering of it, because the above books were too dull to read, I have had to resort to finding it in movies like *The Road Warrior*.

And, then this week 12/23/2012 4:23:32 AM I went to San Francisco and back and it finally dawned on me that the *Road Warrior's* Waste Lands are of the Mythic Journey. Once I SAW HOW THEY WERE PRACTICALLY USED THE KNOWLEDGE GAVE ME PRACTICAL INSPIRATION ON MY OWN area overlooking the vast Imperial Valley and thinking that this Waste Land was very much a part of my own Mythic Journey of many years of driving out in the middle of nowhere. Ah!! This is the kind of knowledge I seek, not just practical but even inspirational.

It's as if in the waste lands, or, perhaps the wild wildernesses, Taiga, Artic, or, EVEN THE SEA, were places where creatures of some Fairy Tale could come out of – not the normal world because it's living day to day – but the waste lands – like A Thousand and One Arabian Nights could spawn magical lamps, Aladdin, Genies and indeed even ROAD WARRIORS. This is when I realized that the Waste Lands had something to offer my book, *The Long Haulers* – something rather mysterious, epic, extra-ordinary, mythic, something of subtle power and grandness.

Then, I saw this power could be used on Jack's exile to the Sea, for sure and even the pirates of P8 are magical dregs spawned from this magical sea, Davy Jones Locker, etc.!!!!

I would have to connect this rather sweeping waste lands to the individual stories and essays, but I believe that this can be subtly done with narration and connection. It has a subtle power and sweep to it that is very exciting.

I want this kind of genre study to affect my writing as in this example of the Mythic Journey/Waste Lands. I want to know more, so I can say more. That's where my desire for Classical Writing comes from, it comes from a mythic storytelling round the campfire desire, to make a tale like Beowulf out of my Jack or, even out of my own journey in the Waste Lands.

The Process Study learned here (on an I-5 exit shoulder basically) was that I allowed an element of the Genre in my pondering and inspiration meditation. This is where I sit back – it's similar to the mood bending of food, alcohol, etc where I get a real lush almost intoxicated imagination going where all is magic – I then go into my actual story scene or narration that I am currently writing and I think, for example, 'what would a mythic shapeshifter do to my story?'; or in another example, 'how can I use the light-hearted action and jesting of the Picaresque in my WestPac Jack?' The latter example really strengthened my "Sampaugita Club Fight" scene, making it much more than a simple brawl, but of some deeper history of story – straight from Dumas or from the most excellent movie "*The Three Musketeers*." I like how it also gives me alternatives to writing a straight forwards violent fight scene, into one of hilarity and dash and drunken comradeship. It opened my eyes up to more in my story.

I want to mourn my lack of literature knowledge, but actually, all's I have to do is read up on genres – get past all the 'socio-cultural' gobbly gook and conceited works by so-called literary analysis using 'fictive' words to make analysis into some kind of obtuse labyrinth of knowledge. B-U-L-L-S-H-I-T

I did struggle with this already by the way, by going to the library and checking out books on Joseph Campbell, Picaresque and so on, and got quite frustrated by not just the lack of writing time that reading slowed me down, but by the complete lack of inspiration coming from within these books.

[side note: finding historical nonfiction to be much, more promising in getting to the instruction that I need]

Star Wars Writing

I see that George Lucas' writing is really broad in the areas that a subject can go. For instance - He has lots of places he can take a story 1. Sahara Dunes to a Ex Patriot Saloon, to a swamp, to an ice world, to a death star. He can take on various disparate characters: a Wookie, to a gunslinger, to a princess to an emperor to a smooth operator. I see this as not just writing excellence, but also tremendous broadening of story because of the mythic journey.

I am sure If I had time the Canon of Literature would help this too, but, I can't seem to wade through it right now, or it's too much, where this is focused due to having a book on it as well.

Star Wars Writing, Take Two The Force Awakens

This movie did not work for me, though others loved it. more analysis later.

Power of Fairy Tales

I got this from a short experience of mine, where, trucking through Huntington beach I came upon "Old World", where I bought some Pumpernickel Bread, imported straight from Germany. This Brot transported me straight to Bayern, in a town called Braunschweig, (Also Garmisch) a city I once visited, and then today I pulled up some books in the Fairytale section that, because of the German shape of the characters of the title (or to use a modern word - the font) and it's spelling, too, reminded me of strongly of Braunschweig also. It was a STRONG experience of a CONNECTION TO SOMETHING REAL

Then I carried it further about Fairy Tales this statement: Real things, places, words, data, events in a story make a REAL CONNECTION TO SOMETHING REAL IN OUR PAST, THAT HAS A STRONG PULL OF TRANSPORTING YOU BACK TO A REAL PLACE WHICH PRODUCES AN EVER GREATER SENSE OF WONDER. Especially since the dark ages had little science to explain things, and we were far more vulnerable to nature, this former feeling ties to wonder also, that to go back is really to go to a more interesting place. Irving does this masterfully in Sleepy Hollow and Rip Van Winkle with the 'Ancient Dutch'. Dorothy's Oz is tied back carefully to Kansas and even to her barn where the characters came from mostly.

All fairy stories connect you to something REAL in Europe (or, like Brer Rabbit connects one to Africa) this creates a sense of power very much like mentioning real facts within a story helps bolster the power of the story.

ENOUGH MAGIC TO CREATE A SENSE OF WONDER, NO MORE, NO LESS.
A TINY AMOUNT ONLY! MOVIES LIKE POC AND TRANSFORMERS USE WAY TOO MUCH, WITH LITTLE REALISM!!! And by 'magic' I only mean like talking animals – Charlotte's Web, Die Bremerstadt Musikanten, etc.

SPECIFIC ELEMENTS OF FAIRY STORIES (OR OTHER GENRES LIKE PICARESQUE) All fairy stories have:

Princesses
Castles
Talking Animals
Witches

All Gothic:
Mystery
Grey things
Germanic
Castle-like (Like the Death Star)
Hidden things

Note: Gothic LEANS A LITTLE TOWARDS HORROR, WHICH IS DARK IN THE MEANING OF SOMETHING WITHOUT HOPE OR, VIOLENCE FOR NO REASON OR THE CHILLING HUNTING OF SOMETHING AND, UNFORGIVENESS AND DREAD. All about lack of hope. Hellbound.

I am learning to subtly use this in P8, so as to make the pirates starker and thus more powerful and realistic – like shadows help a image stand out.

SHORT STACK OF BOOKS I HAVE A PART OF THE CANON OF THE RICHEST TRADITION OF WRITING OF ALL TIMES – ALSO DUE IN PART TO THE RICH SYNESTHETIC QUALITY OF THE STORIES – OF THE SENSES.

Star Wars captures this pull back in time, not mostly due to the Mythic Journey, but due to Fairy Stories: the trilogy has within it: Princesses, Castles – Death Star, Dark, Mysterious Villains like Darth Vader, Wise old men in Kenobi. It does have a journey in it, but, then, so do other fairy tales!! Now I haven't read Homer - Odysseus or The Illiad, so I can't comment on the Mythic Journey, whether or not it is something I should seek out as a writer. Thanks to childrens' book, which are by far, more accessible to me with enormous time

constraints, so I shall find out more on the Greek writings. However, the Fairy Tales are so very RICHLY fulfilling my need to increase the power of my writing, that to research the mythic journey, is only a burden for further exploration, because I also want to explore Chaucer, Shakespeare and Picaresque books too.

Star Wars also has something from Fairy tales: characters from all ages, ranging from young Luke to the aged Kenobi. If you read the masterful Twain, Washington Irving you will see characters of all ages within the stories, a sense of community, which goes back to the Medieval Ages, where cities were isolated from each other by big, dark forests and wolves, and mystery and we clung together against it.

Also, the common, rather foolish man, like Tevye, is also rich character in these stories, that the little things are interesting, not the 'heroic' actions of a man against all the odds, no, in the more compelling books the real interest really is in people, kind of like a psychologist would probe and examine, but we do it not with science but with stories, which can actually say more, in a different medium than all of science. Tevye is great against his own with, Golde, and Perchik and so on. These are not epic events, these are normal life. And, my gosh, they are just wonderful! It's an element to put in my stories, this common attention to common folk.

Waste Lands

First, a note and a thanksgiving to God, I get great feast of knowledge when I honestly seek to honor him and help his children – for here I sat thinking of Him, on Christmas Morn, and thinking of how to be a better Christian with all this ferocious call to write, while the deep currents of the Mythic Journey were coursing through my head. Suddenly – and I've been staring at it for weeks, my Bible stood there, sitting prominently in my room I had an 'Ah ha!' moment: The Waste Lands are the Exodus in the Sinai Desert!!! For forty years, He was cleansing his people of the Egyptian Huge influences – which the more I study them the greater they are. They were as magnificent as Rome. Suddenly there was some understanding of the depths of the mythic journey – and, in the past, I had often called my six years on the road an Exodus – begging all the time to land in San Diego well – as I have!!

I have deep targets and, only God can help me achieve them, this example shows me. I am not strong enough to do so on my own, and it seems to me that my desires only match my weaknesses, that only God can Fix.

However, not disrespectfully here at all, that is my place to squawk constantly like a nestling and open my mouth up to be fed by God. And, I, silly and most different creature, get fed by writing. Squawk!

And, since the Mythic Journey was one I could not pick up quickly – meaning that I couldn't readily use the stuff, that I was going to have ponder it a lot more than I previously did. But the results were worth it – when I came to realize the inspiration that they could have.

Now, Picaresque genre came right to me and I was frustrated with the mythic journey and I think that I'll just have to take it one element at a time – like say, one element per month – where I do a net search, say, on the Trickster, or go to the library for a session, and perhaps I'll get a big influence like I did with the Waste Lands, as not just an understanding of what they are, but HOW THEY CAN BE USED IN MY OWN WRITING.

A note: the Mythic Journey may be deeper than a genre, but I treat it as one, for which to glean specialized story skills from. It doesn't matter that I know what is a genre and what is deeper, it only matters that they both inspire me to write better, deeper stories. It is the depth possible to write more broadly appealing characters, etc, that I choose to study these forms of story, and after the analysis of Exodus' wastelands, they seem to be rooted deeply in who we are and as primal as Mom and Dad and God and brothers and sisters. So, I should seek it. I think that its power is so sublime, that it is hard to pinpoint in other works. But it is wonderful in its scope!

[Detroit!](#)

The newest and most decadent waste land ever, post Chernobyl! Several vids on this. Why am I not buying a dollar house there?

[The Road](#)

8/1/2014

I have such a hungry mind for writing and I just discovered that even just regular nonfiction satisfies it a lot of times, for it explains, or, rather ties together which seem quite disparate, like The Road, Waste Lands and The Mythic Journey. This is encouraging, for now all I have to do is read a lot of interesting nonfiction books to improve my writing easily. I was trying to read from the canon of literature but it was very un-instructive!!

Well, I saw a book in the library (now in Long Beach, the Mark Twain branch) and it was about Route 66, next to it was a book about the great depression and then John Dillinger, all of which I skimmed over for a few

hours. After a while I questioned myself of why this was so yummy for me. And I found that 'it' all beckons me, like long hauling does still!!! So I kept reading until I found this intro about John Dillinger these words: "Much of the power of this story comes from Americans' romance with the road." [Preface, page XX] Ahah!!! Yes, this was true to me, having just read the book on Route 66, and having lived 6.5 years on the very same road and parts of American highways, I can definitely say that there is more to all this than just nostalgia - it must be a part of the mythic journey, and a part that is so very all our own of our people! Once I said that to myself I realized that the Waste Lands of *Road Warrior* and *Star Wars* were very much like the American Highway or even the fabled Silk Road or the caravans across the Sahara, **that they were of the journey backwards in time, into OUR past, of the ancestors that made us who we are**, and of the bygone times which have disappeared since all in manufactured in China and sold at Wal-mart.

Yesterday was magical, lore, better times, stronger

Today is banal and a struggle

Tomorrow is sorrow and dreams fading, until I believe

In the power of yesterday's backward journey into richness for tomorrow.

I saw in myself that every single weekend off that I was searching for those old times and incredibly restless to find them, and then, like a lark, a part of the old world appears to me and satisfies me wonderfully - like last weekend's free concert in Cherry Beach's park featuring the Long Beach Symphony Band and the fabulous singer Melanie _____, who was very Ella Fitzgerald. And yesterday I had clam chowder on the "Chowder Barge" in the yacht club in the very heart of the Port of Los Angeles, and another weekend Pirate Festival (!!!) and Dublin Public and the fabulous time I had with two very colorful Australian Gents who accompanied me all evening (who were every bit as wonderful as I thought that they could be!!!!!!!!!!!!) I plan on taking tours of Old Hollywood as well as Mulholland Drive and even some wilderness driving once I get a better car (Death Valley?) **I don't go to bars - I go to different worlds!!!**

When I drove I was always looking for our past in traces of Dillinger, Butch Cassidy, and others. I was able to see quite a bit of Butch Cassidy's outlaw trail: Telluride, Circle City, Winnemucca, Hole in the Wall Moab. I got near to Wyoming's hole in the wall and rather had an adventure there with an 18 year old boy/man shepherd or whatever he was.. I was always fascinated with these things, but not too much fascinated with Indian things. The History of Black People in America I found interesting too (Brer Rabbit for instance). The saga of Indian things was less interesting to me, for it really was

not of our culture that I saw coming even from Black America. I just wasn't as interested because, right or wrong, I didn't really see the Mythic Journey of our peoples within them. Surely I am wrong, but I have little time to read on just everything within this scope. I have extreme focus for I believe my interest to have a sharp focus to improve writing Deeply. I write from within my culture and my stories have that within them, this mythic journey and The Road.

When I think of a Dillinger upon the roads out there, America entirely at alert listening to the radio for an enemy and monster out there upon the road, Public Enemy Number one, yet one who can sooth and charm, who can entice his way out of a prison, he can escape, he is larger than life. And his character has meaning to all of our culture, he is a part of who we are - he is a mythic character and a real mythic character, to boot, not a fairy story made up but a real mythic character, upon our highways, haunting us as we flyby at 66! He was like a coming storm, a tornado in the distance in Dorothy's township.

Acknowledging the very realness of his myth to us makes it a richer experience, for he is not merely a historical figure, he more like a god on Mt Olympus to us, or King Arthur. He has become an important, awkwardly so, figure to who we are as American: Defiant, Robin Hood, Dangerous, Unbridled and unchained. He was free, like a pirate to do as he willed. This is also the fascination we have of Pirates as well.

And we find these characters are still out there on the highways of our land! Somehow they are, in the not so imaginary imaginations of our people, they exist! When we take a journey in our cars and trucks across our great deserts and high plains, we see in the vast panoramas before us our mythics characters upon these lands, somehow...somehow. Somehow I know this to be true. It is the Mythic Journey and story telling captures it's magic!!

Ultimately I ask myself, what is it about characters like Dillinger that I can add to my mythic sailor Jack? What is it about him, being out there, haunting the seas, out there, relics of our world dominating past, that answer the call of my writer's vision to create better, more meaningful stories and that answer is in the power of the mythic journey, to find it out for myself, within my own culture, that which ties it into my Jack. Lost Glory. I have found it, for its' a journey back to the P.I. where so many stories of sailors' lost glories and the journey which brings Jack home to a place where he is fallen... it's all myth and in the journey of monsters out there, like Dillinger or Jack that can make the Road come alive to the reader, most powerfully as it is subtle.

It is the high call of writing to write form this unsimple level, for unlike almost all other aspects of writing and storytelling, this level is very deep and tied deeply into our culture and for that reason, just about everything non fiction I read of us and our history stimulates the mythic journey within me.

Sounds kind of boring like reading a bunch of history textbooks, however it's actually not, for within the research you are looking for leprechauns, like Dillinger, who are larger than life and magical almost. You are looking for the sweet candy of magic, like in Kansas, looking for OZ!

And while in Kansas, though the land is quite plain I was constantly interested in seeing magical things, for The Wizard of Oz is highlighted everywhere on signs, on billboards, in truckstops and in museums. I went to Dodge City, KS and Kansas City Down town. I was constantly interested in why Kansas was so interesting to me as well as many others, and the only thing that I could see was that we all are looking for this same myth, the magic of an not so imaginary world! I saw it at times in the high cornfield rows and even one time a Lama running alongside the interstate.

One of my new co-workers at KAG is from Kansas and is incredibly strong and compelling for being so young. (Yes I found him very attractive, too, but I was more interested in his seemingly huge strengths as a person and as a mythic character as well). I also found that I don't have to have that as a person anymore, as I am getting past the point of needing relationships or romance to bolster my soul. I do however admire him without having to have him and that made me feel quite strong!!!! I don't want to fall under *anyone's* spell! I am glad I wrote out this piece for now I clearly see why I am so fascinated with him. As I said in the very beginning realizing is not so much explaining but tying together disparate things and I have tied my writing to the Mythic Journey, Dillinger, Jack, Kansas and into my coworker as well. It makes sense to me now why I am so fascinated with The Road, Kansas and etc. it's a part of the writing within me and having talked to many other people, I really feel that I am not alone in this and this should fuel my vision to write, for I write well out of a wealth of reward.

My rewards, other than a career and money, are making a story that is stronger than the merely the plot or the floral language, but of one which has the richness of a mythic journey within it. It is a high call and one of my deepest dreams. Other than to worship God, I dream to tap into that. It is a wealthy dream for me, for my rewards are not hard to obtain, for when I tap into these myths and read my own writing within them, trust me, it is a rewarding experience to write at the highest level you dream of as possible. It is artistic achievement that you can recognize within yourself, that you can write at the highest level possible and achieve richest and sweetest rewards of DREAMS created for you and your readers a wealthy world. I have a consistency throughout my writing. It's not finished yet, but it is getting there and it's just fabulous to see that within myself, as I approach and age (50) where things go downhill, this aspect only gets richer, my powers as a story

teller increase. It is sweet. But it is all second to God, who's relationship promises tremendously greater and everlasting rewards than this! Amen!

More notes on Dillinger book:

His presence dominated the press. He was out there and the press broadcast that and it gave him a presence like a bandit. He got away! He was free. Elan world used, Charming, uncageable.

Bibliography:

Dillinger's Wild Ride by Elliot J. Gorn 364.1523

[Power of the past and of our land](#)

Copied from review of Tomorrowland:

I was hoping Tomorrowland could be like Wizard of Oz - for it shows them in a corn field looking over a city which looks like an Emerald city, very much like they do in Oz. I thought it was going to be a mythic journey to the place, starting at today and finding the future in a corn field, as if we were in Kansas. No. No such corn field like magic of *The Wizard of Oz* or *Field of Dreams* or *Children of the Corn*. No such **Americana**, for where else are there such immense cornfields in the world that spell surely only our land? **Land holds our actual, ancestry and literary history, where our forebears were who became legends who sometimes turned into myths. Our myths. Our land.**

This is well said above. Maybe I should be a critic? But I truly believe that this is where myths start - in the past. In our culture. To make a mythic journey it must have strong cultural attachment to the land - for instance in Excaliber to our ancestral England of Old.

[PICARESQUE](#)

Charming Rogue

Dash, Adventure, touch of Chivalry, larger than life Charisma

Bold, Suave, Well dressed, courtly and naughty

This has a sub category of Charisma defined for the writer

[The Three Musketeers and Dumas](#)

Don Quixote

Cary Grant

This is a bold person who was very handsome, but even _____ (name?) who was not at all handsome, had this quality, too, which is mostly is **BOLDLY BEING THEMSELVES without a trace consultation of others.**

Jezzy-ism

A female variety - of my own vision

I remember a girl I christened “Jezzy” boldly being herself on the tree in Disneyland and because she also kept her appearance very tight, she really got away with charisma! I gasped right off when I saw the delight and charisma ‘Jezzy’ had upon the tree. I wanted that quality for myself.

My friend commented upon something that I saw right off in a little, even a bit anemic girl in my Long Beach place, Mari-Chewy, she has a bold personality, very natural and very remarkable in such a little human being!!

There’s carriage too, I’ve found, that because I study my hose work so well, that I have a bold presence at the gas stations that I have behind the wheel too. It’s a bold and very fluent and confident way of moving and creating a Jezzy like persona.

They can’t be shaken or stirred, because they are so cool, or je ne sais pas.

They are cool headed and can be quite masterful.

Another Jezzy - Spider Monkey. Went zip lining again in Catalina, curtesy of Juan. We went with two couples from Boise, Idaho. They were young and quite daring. After a couple of lines they started dancing to their music that they zipped with on their phones, the two wives did - kinda ghetto for such purely white mountain folk!! I was quite impressed with their unconcealed and natural charisma upon the high mountaintops! It was like Jezzy in the tree in Disney, again! Then the tour guide gave them a tip: “Turn your trolley into a machine gun and pose for a picture! They did and the one wife, really skinny, nick named “SpiderMonkey” then posed exactly like Bonnie Parker (Bonnie and Clyde) such that I yelled “It’s Bonnie and Clyde again!” She was an impresario, natural take on it that I was really pleased to see such vital playfulness in a grown woman!!! She concealed her play and fun with adult poise and the result was delightful, entertaining, comic and amazing! Just like Jezzy! That’s charisma of James Bond!!

James Bond

The appeal of James Bond

I didn't have a place to put this and after some thought I believe this to be a rather modern rendering on the Picaresque. It's adventure none the least.
From the Web:

James Bond, the suave British intelligence agent who first debuted as a film character 50 years ago, is back for a new installment today (Nov. 9) called "Skyfall," which earned a sterling 93 percent approval rate from critics, according to RottenTomatoes.com.

Few characters, perhaps none, have withstood the passage of time as well. According to film critic Bill Desowitz, author of the book "[James Bond Unmasked](#)," the [James Bond film franchise](#) is the longest-running continuous franchise ever.

After all these years, why are we just as in love with [Bond](#) as we were decades ago? Here are the top five reasons:

He's a badass

[James Bond](#) is a hero through and through, and that includes not being afraid of danger.

"He embodies a certain [mythic heroism](#) that's quite appealing — the sense of freedom and power," Desowitz told LiveScience. [[Gallery: Highlights from 50 Years of Bond](#)]

He's self-assured, confident, and unapologetic.

"Unlike Jason Bourne, [James Bond](#) knows exactly who he is," said Bond expert **John Cork, author of the book "James Bond: The Legacy."** "As human beings we are all filled with a certain level of self doubt. Bond really doesn't embrace self doubt."

Plus, he's just plain cool.

"We all have terrible things that happen in our lives, and we watch [James Bond](#) have these things and a few minutes later he's making love to a beautiful woman, or he's making a joke," said Cork, who recently worked on the special features for the 50th Anniversary [James Bond](#) Blu-ray set.

He's classy

What sets Bond apart from other rough-and-tumble heroes is his elegance. The man knows how to wear a tux, he knows cocktails ("shaken, not stirred"), and he certainly knows the art of seduction.

"He has [sexual confidence](#), depth of knowledge, sophistication," Desowitz said. Cork thinks this sophistication comes in part from the character's creator, Ian Fleming, the former British naval intelligence officer who penned the Bond series of books on which the films are based, starting in 1953.

Fleming "imbued the character of [James Bond](#) with a very particular British attitude that, as the British Empire was crumbling and disappearing, summed

up what the world loved most about Britain," Cork said. "That core attitude, that unique perspective, was so perfectly embodied in this character."

[James Bond](#) is exemplified not just by how he holds a gun, but by how he gets his bespoke clothes tailored at Savile Row, how he drives a hand-built sports car, knows how to make a perfect hard-boiled egg, and cares deeply about the best kind of jam to put on his morning toast. While we can't all be as smooth, Bond taps into our lust for the good life.

He's tech-savvy

Another hallmark of [James Bond](#) is his [love for high-tech gadgets](#). While lots of later film heroes have brandished futuristic guns and tricked-out cars, Bond started the trend. And at the time the character of Bond was created, technology wasn't nearly as popular or accepted as it is today.

"One of the things that was revolutionary about [James Bond](#) as a character was he was the first true pop culture hero that [embraced the power of technology](#)," Cork said. "In most science fiction at that time, technology was not to be trusted, not to be allowed in human hands."

Bond, on the other hand, succeeds in part through his use of newfangled gizmos given to him by "Q Branch," including jetpacks, gyrocopters, exploding pens, and submersible cars with ejector seats and machine guns that extend from its headlights. [[Top 5 Most Outrageous James Bond Gadgets](#)]

He's well-cast

Eight different actors have played the character of [James Bond](#) over the ages, imbuing the spy with different moods, yet maintaining his essential character. Each of these actors, from Sean Connery, who originated the role, to Roger Moore, Timothy Dalton, Pierce Brosnan, and now Daniel Craig, has stayed true to Bond's inherent mix of toughness and class.

"They were very careful to cast the right people at the right time," Desowitz said.

Sean Connery, in particular, set the mold for the Bonds to follow. He blended his rugged Scottish heritage with an essential element of elegance to portray the debonair intelligence agent.

"I don't believe it would have lasted if they had cast anyone besides Sean Connery," Desowitz said. "He was so unique. **He was in the Cary Grant mold**, only rougher and even more dangerous."

He's timeless

Ultimately, Bond stands the test of time, because he has always been both of his time and above it.

Though his core character is constant, Bond adapts to the time period of his films, bending to meet the evolving desires of audiences.

"The films have changed dramatically over that 50-year period," Cork said. "The Bond films went from being adventure-spy films, to being outright comedies in the 1970s, and then they transformed in the 1990s to make Bond relevant after the Cold War. They created Bond in each generation's image."

With "[Skyfall](#)," the filmmakers were acutely aware of the need to honor the legacy of Bond, but also establish the relevance of a '50s era spy operating in a modern world.

"It was to me very clear that at some level the discussion at the center of the movie is, what is the point of a secret service [started during the Cold War] now, what is the point of Bond, and therefore what is the point of Bond movies?" director Sam Mendes told reporters in New York last month. "At its core is an argument for all three."

Mendes said that part of the franchise's continued popularity has to do with the values, such as trust, friendship, and courage, it is based on.

"In a way, it's deeply old-fashioned in its values," Mendes said. "But I think they never go out of date."

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My take:

JB is all about charisma, see Cary Grant essay.

He has charisma even with the unbeautiful, like Monny Penny, the secretary. Though he is a "Man's Man" he appeals to women by not just being only a man's man. Carriage: see British, lords, carriage of nobility.

How does a man embody that so well? It's more than just looks, it's how they carry themselves, they are boldly being themselves, without consultation to others.

Cary Grant-ism. What is this that, through his pure physical appearance that he can inspire charisma and appeal to the debonair, smooth-operator.

How do I know all this when I have spent little time on this character?

How is this all post-colonial British Imperialism? Well, they own the setting these guys do, and they control it, like in Agatha Christie's novels.

Does Ian Fleming show how a writer portrays all this in his works? Or, how about LeCarre? Can I learn how to enhance Daniel? How about studying the screen play of JB? Could this help me, through dialogue and etc, learn what I need to enhance the utter charisma of my Daniel??? Most of my quest is from film, because it is more accessible than books for study, but I'm not interested in film direction, only interested in what can be gained for the writer. I did try to read Ian Fleming, by the way and found that the movies were the vehicle for

charisma and not the books. So, I should look for screenplays of the best Bond Movies of Connery and Moore and also Cary Grant, and try to discover what I can for my works.

Or can I just write about a character I named Jezzy, playing in a tree in Disneyland????????????????

Surely this distills successfully the quality I seek in this genre, which is charisma, smoothness, smugness and great desire for them. Surely surely I say unto you, right there was insight borne, like the journey of the wastelands and, ahah, I have a story for this afterall, for it is the distillation of genre concept of Boldly being yourself and it is a true story of me: (by the way this is the birth of the story seed in this very paragraph, wherein all story pours forth!)

A story of the picaresque has other elements of course (like dash, adventure, great clothes, wealth, etc), but you usually can pour forth only one concept at a time and that is boldness, for me, while being rather cocky and poised at the very same time. It's a lot to be but I have been at times, see the short story, below:

A Cowgirl - a short story of me

In the small southern town of Anniston, Alabama, where I once lived, the Editor of the newspaper pulled in front of a car and was killed in front of the very newspaper building and empire that she had helped be built. I didn't know all this but The newspaper mourned her loss for days, since others had died that week it was a bit much for me personally, but I took it that she was a big loss to the community and to the very paper. She must have had a lot of prestige in the community and, of course, lots of power to deserve such a heralded mourning tribute whatever. It would never happen to me, I think I thought and I tossed the paper aside.

But, I saw that her picture pasted for days on the front page of the paper she was a matronly woman of about fifty. I didn't think much more beyond that observation so, when, six months later, my elderly neighbors had a yard sale and pointed out that her handsome widow stood right over there, I was amused to find a most attractive, albeit somewhat younger man. I remember I went up to him and was chatting with him for a moment. He seemed friendly enough. I left it at that. And went back to my life.

I saw him again, a few weeks later, when I was paying my rent, down town, my shiny semi bobtailed across the street. He knew the Bannisters who

own my apartment building on Christine Street. Surely here was a chance to meet an attractive widower. I went on in.

But because of all the tribute to her and, surely that put me off some, for, I want to be my own woman, even if I have to be all alone. I'm not interested in some high-falutin' society man, who's gonna be stuck up as hell and no woman could hold a candle to the one slain on the highway, etc, etc. I'm not sure he was like that at all, but I put on my guard, for, in my mind, men are guilty until proven innocent. I've got to be special to a man for who I am, not for the power and prestige I put into the community; and - **read between the lines** - I felt this way because my two husbands had abused me. I felt ugly, too, although the fallen wife was no beauty either. And so, when they introduced the man to me, again, I smiled a split second and then - nothing, after a while I made some chit-chat with Simone Bannister and was well aware that he was silently watching me. But his momentary silence which could have only been microseconds, really, and he was, indeed a widower, nevertheless said encyclopedias to me, just volumes, man. I didn't even give him a chance! I didn't have to, for:

I heard myself say, to my me boldly:

[this is the inspiration point right here]

"Je demand."

and I boldly stuck a tooth pick between my bold red lipstick lips, said my byes, and boldly swaggered across the street and climbed into my semi, thinking to myself:

"I'm not playing hard to get; *I am hard to get*. "And off I zoomed away, toothpick in my mouth and grinning to myself, and grinning him and such mentroubles all away.

Suddenly I felt just great. I had transformed into a cowgirl, I could almost hear my clanking, swaggering spurs on the Southern sidewalk, saddling up my steade, my rig, for a long journey into the sunset. I pulled the reins and fired up his diesel heart. Roar! I felt lushly liberated from that vulnerability and weakness, which is a need to be loved, which seems to make me so ugly to men, and I fear ugliness more greatly than loneliness. I'd rather be a cowgirl!

I never saw him again. But I did see me again, all the time of course, and, well, *that's the woman I want to remember*.
The End.

(I like how I got a horse into this story, somehow and sort of!)

Maybe oh just maybe I am so ugly, or worse, unlike her, I am a nobody and so nobody would want me - BUT WAIT! I WANT ME!

And yet I have in my possession myself, my me and boldly, that is enough for me,

For, if I want arms, I can have them temporarily at almost any instant with in my life, and most woman can, too. But if I want love and companionship, whatta I gotta do! Do I have to sell my soul? And I'd rather be cockily and boldly hold me for my own self, rather than cater after something (love) or someone that doesn't seem to inclined to seek me. And so I go on. Unheld, unloved, unbidden except to write and in that, I am so in love with me!!!!!!!!!!

It's a bold concept but I live a bold life, not to be squashed by this thing, upon this earth which is dying, that which is to be loved by a human. Non-stop do I always feel God's love for me and that is satiety with my writing life.

Smooth Operator Concept:

Coast to Coast, LA to Chicago, Western Maine, across the South, down to Key Largo, North of Marseilles

Smooth Operator

Handsome, Debonair, without remorse, gets his way, has bold confidence, steels hearts, drives fast cars, owns a big house, charley sheen without the stupidity and arrogance, but still is calm and suave
Jack.

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Spy Novels

Not just pure action and adventure, these novels can fall under this category, thanks to James Bond movies.

GOTHIC

Definition: From Wikipedia:

Gothic Fiction which is largely dominated by the subgenre of Gothic Horror, is a genre or mode of literature that combines fiction, horror and Romanticism. Its origin is attributed to English author Horace Walpole with his 1764 novel *The Castle of Otranto*, subtitled "A Gothic Story" the effect of Gothic fiction feeds on a pleasing sort of terror (or my "Fun Scary" or "Fun Spooky") and extension of Romantic literary pleasures that were relatively new at the time of Walpole's novel." Also included here: Frankenstein, Dracula. "Gothic Staples include a threatening mystery and an ancestral curse as well as countless

trappings such as hidden passages...” all of which can only take place in large, wealthy castles, mansions, Manderly, Castle Transylvania.

Now this was a wonderful and helpful description, giving me back hope that genre study can actually be taught. And why shouldn't it be, but alas, my search in this past went horribly! And after long giving up, here is a concise definition with plenty of stories to read to learn more. Now, why was that so hard? Should I look up more, like the Sea Story, Picaresque? I feel rather cheated by all those didactic, do-gooders I had to wade through when here, all the time was what I wanted, concise and definable learning!

Last night, me and *Las Muchachas*, where I live (In Long Beach) decided to write a quick little story each. I focused on my recently acquired “Boldly charming, dash, getting in your space, romantic, picaresque, James Bond, etc. I could not write it quick, whereas 12 year old Brennda poured fourth two neatly written pages in ten minutes flat. She blatantly admits to copying Disney, but there was something for me to be gained by the quick little lesson, that, copying is learning, (and I've heard this before by other authors), since I was focused on deeply making picaresque my own, I skipped over the easily acquired copying. But since I was impressed with the story. She had Santa have three little helpers based on the SnowWhite and the Seven Dwarfs: Sleepy, Sneezy and Droopy. The story was concise and funny. I capitalized on the story and joked: “Well sitting here we have the three little dwarfs: there's “Giggly (Paula), Silly (MariChewy) and Merry {Me} Mary. I capitalized on Disney too, thinking, what is it about this form that can be acquired for humor, as well. But, what is it about this story that is so COINABLE, that it makes a story resound through our ways. I know that Hans Christian Anderson's stories are very coinable: the Ugly Duckling, the Little Mermaid, The Emperor's New Clothes...other Fairy Stories like Hansel and Gretel, Little Red Riding Hood, are so coinable too. Why? Its **Recognisability**. They have stand out characters, rather stereotyped, rather cartoonish, very easily identified, from Childhood.

Why can't I find this stuff more easily for adult fiction?

Right after rereading the above paragraphs I got up, made myself an excellent vegetable dish and sat back down with the solution, below. In yet another insight, it occurs to me that the actual posing of the question “Why...?” was the very stimulus that helped my brain easily produce a solution! Also because I often ponder screenwriting it was an easy mental leap to say “Ah-Ha!” of course, recognizability is Hollywoods talent capitol of the world, and movies produce them.

*** A VERY GOOD SOLUTION HERE: OF COURSE YOU CAN FIND STOCK CHARACTERS FROM THE MOVIES THAT THE PUBLIC WOULD RECOGNIZE AND HERE IS A SECRET TO THIS DILEMMA - USE THE ESSENCE OR CHARACTER TYPE - NOT A STRAIGHT FORWARD COPY OF THE CHARACTER, BUT THROUGH DAY-DREAMING TECH, MAKE THE CHARACTER YOUR OWN THEN FIND HIM IN MY ALREADY CAST STORIES OR NEW IDEAS.

[Hunchback of Notre Dame](#)

On the Study Process of Gothic through the Hunchback of Notre Dame

As I seek to write about this work – reverse engineer it – I remembered that my basic infatuation with it was from the film with Charles Laughton, especially this scene, where he jumps on the bells, ringing them madly and pours ‘Molten Metal’ on top of the Parisians beneath. He was a monster, thus, and a monster that we could identify with! This made me real interested in Gothic things. To make Quasimodo an innocent takes away from the Gothic nature of the story and from the realness of it - that his body form had made him mad, unlike the Elephant Man - John M. who, although fabulous, his story is a real one, not a Gothic one. But if it had been a fictitious story, making him not lose it actually weakens the story simply by making him such a victim. To let him go mad in this fictitious story, would be to strengthen the Gothic elements of the story. The Phantom of the Opera, on the other hand, goes too far into being a simple monster with no feeling, such that I can’t read the book for it is almost like a sermon on how terrible he is. In fact its like all the liberals who see conservatives a monsters, it gets cartoonish and stupid and preachy. A fine balance is what it takes

To me, as a too-little of a girl to watch it (I did with my mother) that it frightened me, enchanted me and transfixed me into all things Gothic.

I should try to watch this version for study of this story, for I found the original to go on and on about architecture!! Yet, the one word: ANarch!! That was truly a MUP and I truly wanted to read about that, about this real, scary and yet human creature Quasimodo!!

I didn’t want Quasimodo distilled into a humane, human being, no, I didn’t want the poetry reading Elephant Man, no. What I wanted was a real

monster, that, too had feelings, that too lost it, for that was the essence of things Gothic, like the chilling Rebecca, or the mad wife of Jane Eyre's beau.

It's not politically correct, nor are most tales until these past two decades. I avoid that. We don't want handicapped people – that's for the real world – we want monsters – and rather realistic ones too – but yet monsters nevertheless.

It's storyworld.

So far, I found Maureen O'Hara's Esmeralda too tame, too Hollywood, to politically correct. So I wanted more real gypsy.

So I tried to read a childrens' book on it. Unlike Moby Dick, which had some good 'Retelling' this was like this, Esmeralda went here, and then there, and then Claude went here and then there and the prince went there and then here. And it was so boring!!

I concluded to really study gothic in this piece that I was going to have to read/watch all three versions, for each one, in and of itself, was too flawed to sustain my interest.

I hope to do the same with Jane Eyre and Rebecca too – to find the story telling elements of the Gothic, which are not tightly done in any one version. That way I can learn, even if the original works are flawed.

I tried to get through the Scarlett Letter as well and found it the same, and my impatience too great, so to watch a movie on it might help.

You see, I don't just want plot, I want the elements of Gothic in the specifics of the story. I want a WORLD OF GOTHIC, where there is consistency in tone - such as the very Gothic worlds of MAD MAX!

I believe that the flaws of all these works exist before the enormous power of the computer to revise and re-edit art. In other words, only now that we have total power to revise will we have a more mature form of literature.

I have also seen real tight great writing on Blogs and believe that there is good writing out there (Like with Oliver Stone), so I have hope. I also see that only now is literature becoming great, as Shakespeare's potential shows us. It's all in our power to revise. But first we must study and go some lengths to understand writing and story-telling.

I am so inclined to study all the different genres that I can. I am certainly hungry enough to. I see, like the shadow of horror, casting subtly in my P8 working well and my revision capability to even it out into the rollicking strong Picaresque form. The more concepts out to help the meaning, the better.

This is done only with lots of study and analysis. For I never take a straight forwards import into the story at hand, no, it's only a subtle pallet that I choose to write from. For instance, I use the Horror only to show in certain scenes the darkness, the gloom of being trapped with these guys, then I tone it

back into the rollicking picaresque. In the ride, my most basic inspiration for writing P8 as well as becoming a writer in the first place (at age 7!!), there are shadows, my friends, there are shadows!!!!

18 December 2014 I finally found HBoND on line and am watching it now. Its very boring, only about melodramatic goody versus baddy. Maureen O'Hara's hair is curly like a gypsy's but too fashionable short to be period hair, ever, before 1900. Having read the synopsis, also online, same thing, boring evil hurting good without any real reason other than Esmeralda is so damn beautiful.

At the very end (1:49) I watch now, to find the real gothic elements I remember as a child, Quasimodo pouring molten metal on the crowd. And him crawling all over the bell towers gargoyles as he cries triumphant and gargled: "Molten Metal! Molten Metal!" and how he climbs up the bells, themselves, ringing alarum

Would have been much more interesting to have very fallible characters NOT looking out for everyone else. What if Quasimodo really was bad? What if he were hording Esmeralda up there and the crowd wanted him dead?

There are a few Gothic Elements however, worthy of note:

Crowd for movie is large and real, which could really affect the power of the story to have a massive, extras really portraying a large crowd's very real impact on just about everything: political, social, etc.

Vantage: the very real vertical elements of the film portray the lofty and isolated world of Notre Dame and all the gothic elements up there are enhanced by vantage.

The costumes are very medieval and thus gothic, in particular Quasimodo's and Frodo's.

The Black and White filming very helpful towards gothic.

The medieval **architecture shown with some actual great depth**, though it may be as cheap as the structures really were back then, adds to gothic . This along with the structure of the cathedral itself is the setting of the story which is so strongly featured that, it is a major factor in the story itself. All stories should have the scene be so integral to the story. I believe my P8 and DS do this, when I get the research altogether. *Name of the Rose* another VERY Gothic work, does this very well in the movie and the book (It's been a while since I read it).

And as always I ask:

Is any of this above translatable into actual written story with mere words as vessels and mere imagination as architecture and setting?

SURE. IMPOWER DS WITH THE SETTING OF THE BOWELS OF THE SHIP AND THE MOORS OF THE LUSH AND MOODY WESTPAC, THROUGH ACTION AND NARRATION.

Does this all seem common basic sense. Yes and it is. And my re-reading of GWTW will show how overlooked basic skills can be. But it is not the mere narration that is a factor in GWTW, its is how it is so interwoven with action, dialogue, with history and stream of consciousness of Scarlett's inner world and thought life, which, unlike most 1st person point of view also show's Scarlett full favorable character.

Future topic: Nabokov

And, indeed, the synopsis says that Victor Hugo wrote this to protect all the gothic architecture of the 1850s, which, thanks to Hitler, have destroyed much of this too.

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The Road Warrior

Re-watched *The Road Warrior* and of course, feeling hungry for more, I went to the internet for feedback, which was a success in finding the elements I was searching for:

One, the story elements are gothic. This is in the bare buttocks of the villains that not only show that they are perverse, but that this perversity is so brutal, so very echoing of the Germanic warrior tribes of the Dark Ages. Because they all wear the bare buttocks, they are in a costume or even uniform, united they are a tribe, and a warrior one too, which is all very gothic.

Two, this gothic touch is very understated and yet it is easily understood by the audience, which gives the story very subtle power to it. It's not overdone, and that is what gives it its power. I've seen movies since, like *The Book of Eli* which use the same treatment of the Gothic, and the magic is just not as strong as RW.

Three, the brutal cocksureness of Max is understated in the same manner

Four, a semi-comic atmosphere is subtly in it as well, which reduces what could be overwhelming darkness and makes it more comic – like a superman comic. Or, perhaps one could call this element PLAY – like that of a child, which gives a sense of comic.

Five, the haunting barrenness of The Outback itself adds to the Gothic feel, although, one would think it wouldn't for the Gothic usually is quite gray, granite, slate, castles and the dense somber green of Europe. Often its industrial settings that provoke the gothic for all the grey steel and pipes: Gotham City.

The fact that others easily pick up on these subtle Gothic elements was encouraging to me, that means that they are common and study-able. As I contain them the structure of the piece – The King (Lord Humungus) the Court Jester (Toadie), the Prince or Knight Errant (Max) the Dark Knight (Wez) the good common folk of the country (The Oil Drillers) . These are all common to a Fairy Tale and thus are Gothic. All levels of society from King to Wild Boy (The Feral Kid) to the princess – the blonde girl, they all represent a broad section of society, which to me, adds a touch of Chaucer and medievalism.

Genre study is encouraging for exploration, what if, I am interested in doing a Ragtime Piece? Would I be able to define what this is, and put it easily into a story? Ragtime has so much Scott Joplin and Chicago and the Roaring Twenties, Zuit Suits, the mafia, old downtown and old cars. Can this be captured with a story, with mere words?? How about Studs Lonegin and The Great Gatsby – do they work in this period?? Or, do I just benefit from the knowledge that there is more to genre study to offer me. This statement I found to be true, for the study of the picaresque helped me create the Sampaugita Club Night Fight although I consider DS to be a classical seastory, mixing the picaresque was a direct enhancement. I believe Star Wars to be not only: Science Fiction, Gothic, Fairy Tale, Mythic Journey, but also to be a Picaresque story too in the style and tradition of Dumas's Three Musketeers. The study of Horror helps define shadows, also. So, the answer is yes, it is rich to study literatures genres. It's going to be up to me to decide how much of the visual and musical of Ragtime I would be able to summon in a story, or perhaps just let that spawn my wild imagination. This is, then the question what drives me onwards to study: can this genre be captured with mere words? This is how I got interested in the visual arts as my story aura wanted to expand into the completely nonverbal. Only if God allows me time and resources, Amen!

The Badass, Coolness, Je n'sais pas, etc

Film Noir

Film Noir, I believe, falls in this category of Gothic because its dark without being horror's loss of hope and destruction of innocence and beauty, and monstrosity. Funny, I think even Dracula and Frankenstein are not horror monsters at all, but are more like Halloween masquerades, Mardis Gras or Fasching! Fun scary in other words.

I have just spent yesterday watching much of *Jane Eyre* and *Rebecca*, so, I thought I'd start an analysis of Film Noir.

Also to include:

Streetcar Named Desire (Brando and Vivian Leigh?) Tennessee Williams? Really might be a powerful writer to study.

Southern Gothic writer, can't recall name right now, sort of Irish sounding, ah Flannery O'Connor.

HORROR Shadows

On Horror

I never thought that I would get into reading Horror. Now, I grew up with Gothic B Movies of the 1960s - but the darkness and lack of hope that defined Horror turned me off, until I realized that the darkness of the Horror, like Shading does in drawing, actually makes the lighter pieces stand out. This has helped to exploit the mission statement of p8: "They were beyond us..." by that darkness. But it's not real interest in evil that I write, only in the shadows of horror that create light, convexly!

Update: (8/15/2013 3:10 PM) Through a long day dream about John Eagleton, and Emerald Eagleton I learned a thing about Horror. In this story the couple lose their beautiful four-year old daughter to a terrible, gruesome accident and the grieving processes they go through. I miss my own kids terribly, I have had nightmares recently like this story and really related to this piece. The grief upon this mother was so real and so heavy, that I commented upon it that it was 'Of Hell' itself. Then I realized that IT IS GOD THAT ALLOWS MAN TO DIE AND TO FACE THE ULTIMATE IN LIFE, WHICH IS DEATH and I realized that Grief so heavy that it felt like Hell, was not Hell, nor evil, nor bad, but it was as negative as Life gets. What I realized was the Horror could be dark without being hell. This sort of frees me up to write deeper and truer pieces because I am writing of something more intense, but not more evil. God has given us both the day and night and the night is scarier, but it does not mean that it is bad (although the Bible is full of references to the dark as bad) I also spoke of Horror as the absence of Hope, but as in this example it could also mean the absence of the light or of positive things, or, it could mean Grief.

This freed me up to enjoy life, but the day and the night

After this article I wrote of this topic a four page short story: "Shadows in the Corners of the House" about Emerald Eagleton.(18:33) which took 3:20 to complete. It really has the macabre aspect that I write of below:

The Macabre

On JD's Death (20 Dec 13 - a day before my birthday) Today's date 3/8/2014 11:02 AM. A true story.

He's passed on a few months now. I guess I'm pretty focused because the gruesome story hasn't affected me much, only the ugly trespass of my addict neighbor, Ryan. Everyone else has been sympathetic. Shows me the power of focus, vision, etc. I seldom think of it, even when I was getting deluded by roaches - roaches coming from a dead body.

Today, in reading AOW essays I just now came across a small mention of his character that preceded his death and this has brought out an idea that I have wanted to write about for some time, though it's not to be a major focus of writing for me, it's more of the HorrorShadows that help define things very much like shading helps a drawing. It's on the gruesome, gothic, or horror of his death.

Perhaps the idea that JD confessed Christ as his savior has helped me not feel the gruesomeness so much. But it is still there! I have to compare to make my point, though I don't like to. Chris had, too, suffered extreme injuries in a car crash, in fact his were more extensive - he had to be life-flighted to a hospital. JD's injury was a lifting accident, as I remember it, in no way compared to Chris' injury. Anyway, Chris has a passion for both people and comedy and this has added a kind of joy to his life very noticeable by others: in fact, our night time manager said that Chris has a great smile, and he does he has a great light to his face. He's rather beloved, even, kind of like our Jack. (Note the word our, I seem to be subconsciously praying all the time!) Chris is quite strong and in good shape too. I can't help but think the passion for comedy has lightened his load, whereas JD's dark morbidness contributed to his early death at age 48!!!

I'm kind of digressing here. I wanted to capture the gothic or gruesomeness of his morbid pain addiction. I'm not sure that I understand it so well other than to create a kind of dialogue of story between Chris and JD:

[A Shadow Man](#)

A Short Story in the Macabre Genre - a true story, every detail

The middle age man, JD sat in his room with the shade drawn, barely moving all day so that the trunks of his legs were swollen and red from inaction. Probably he played on the Internet all day. Who knows, he kept very much to himself. There were bugs every where in his apartment, for he lived right next door to a seedy kitchen and trash dump. He drank and drank and drank and drank. The neighbors gossiped saying he must have a pile of money somewhere. They never saw him sober. On paydays, when his welfare check

comes, he becomes so drunk that he is actually friendly and not scary. It throws his neighbors for a loop, some.

He has injured his back in a lifting accident and, by his own words, he drinks to douse the pain.

The other neighbor, Chris, on the other side, is the same age, eight years ago had been in such a devastating accident that he is full of pins that one can easily feel under his skin. I have felt them! He had to be life-flighted from the Rocky Mountains because of a devastating auto accident eight years ago. But now He is a journeyman electrician and works in the shipyards, heavy and demanding work with the extremely heavy ship power lines that have to be crane and hand-hauled all throughout the aircraft carriers (because the GW the George Washington was damaged in a fire in Nassco). The power lines are 200 pounds per foot (I've tried to move them out of the way of my truck for only an inch or two - they cannot be moved at all by me.). Hardy crews thread them throughout the aircraft carriers in big hauling groups. Chris does this.

Chris is pretty much a big time drinker too, and often drinks with JD. He's the only one who ever goes in JD's room. But Chris loves comedy, sports and people. He is rather beloved, even, yet he is too a big drinker. He feels pain, but takes 2 ibuprofen tablets. The neighbors give it to him at times - one or two pills. He never has to buy it himself, for he is beloved.

When JD's doctor reduced his heavy prescribed medicine, large objects could be heard crashing in his room - heavy, smashing and large objects, and again, if he had such injury, how could he heave a bookcase across his room?

The neighbors, caught in the crossfire, had to choose, at times, ignorance, because JD was such a dark, brooding character. They even felt fear as they passed him in the narrow hallways on their way to the kitchen. As one said "His energy was totally off."

To get him out of his shell, Chris introduced JD to a very tall and lovely friend of his that was nicknamed "Chopper" for her love of Harleys, but JD ended up twisting one of her hands right in the hallway. So much for that.

Most really started avoiding JD after that and went about their own business and kept the idea of a dark and scary loner existed right next to them, at bay. They practiced the highly free-ing skill of ignorance. Ignorance is bliss. But, it's hard to ignore the bugs that come into your room, but at least you can whack those with your flip-flops.

Then JD fell in the kitchen and turned blue. Someone called 911 and the ambulance came and got him. He had mixed alcohol with pain relievers and had come close to dying. But later that same night on he came to and he checked himself out of the Emergency Room and went right back to his apartment where he continued to drink heavily for the rest of the night. At

three o'clock am, he was still talking loudly in the hallway to anyone who would listen. Another drunk came over to his doorway and they were loudly boasting only things drunks would boast, in the hallway.

No one saw JD after that, thinking he must have been hungover big time.

When the Christmas holidays came and JD still hadn't shown up, no one missed him. "Well, he's probably drunk or hungover, who knows."

"You seen JD?" someone finally asked Chris later that week, who had many parties to attend and was on his way to his friends' house to spend the entire Christmas week with them.

"He has friends in L.A." Chris told them and it was seven days before Christmas. "He probably went there again," Chris was the only one who knew anything about JD.

In the next days the mail began to pile up under JD's door. But the management had to walk right by his room everyday a

And so no one said anything, nor even missed him. They assumed that management, who put the mail there, in the first place, would know if something was amiss.

And then the heavy crashing sounds could still be heard from time to time, and so, with some strange relief, they realized that JD must be home and just being his normal, dark self and not answering his mail. It was oddly comforting. Or, it was the sounds of construction of the 26 story skyscraper next door? Who knows.

On the fifth day, management, finally went in to check on him. He was dead. He had been dead a while. Had he drank himself to death, with the pain killers? No more pain.

So what were all the crashing sounds all week long?

This was the point of the gruesome shadows cast over this man.

Had he had a stroke or fallen and had been banging his way for help!? Chris, being so full of love and popularity had been gone all week, partying at his friends' house in North San Diego for the entire week. The one person with enough positive verve of life to overcome the darkness of JD, had been gone, beloved, partying in the warmth and comfort of his friends' house. He had not checked on JD.

How long had JD layed there, falling away into death, when all around his neighbors were bustling, cooking and going about their holiday business?

We may never know, for no one dared to check on him!! But if that was true, he had long ago alienated the very people who could have saved his life!

And they all thought of him, laying in the dark, all week long, next to the kitchen, dying all alone with all the furniture tossed, trash all over the floor all around his room and the bugs crawling all over him. He was a dark and gruesome man and his death became him, as did his life. (To paraphrase Shakespeare some.)

Postscript 2 years later: Chris still drinks heavily (he called me toasted a few weeks ago), but has got accepted into the union at work, received a promotion and is doing well. Three other of his drinking buddies have all died of the drink (another story in itself).

SCIENCE FICTION

Freedom in Star Trek and Star Wars

The Freedom in Science Fiction Allows for Better Writing

The episode entitled *The Horta* allows man to realize that he could be wrong about something, that a mother defending her unborn is a human trait, not a monstrous or murderous one, that life forms could be based off another element other than Carbon (Silica) and that once communication is clear that man can live with beast of similar intelligence. Quite a bit there, and the freedom of not having to be exact helps explore this. Well, we have whales, dolphins of similar intelligence but different realms, but we have no animal, not really, like the Horta to explore these topics with - only ourselves and our other races- so, the freedom to invent a creature not found on earth helps explore this topic more readily than to accurately use an animal upon Earth. We are not fact-bound! Thus the freedom actually fosters exploration of WE, OURselves - what WE would do in this case. In the Garden of Eden, God was interested in what Man would name His own creations, He, God, too, was interested in what we WOULD DO.

Here's another example: Blade Runner exploring the quality of Mercy in Man - a story that could not be set any where else but in science fiction because we cannot condone killing of human beings (I write this after yet another massacre in Connecticut) in a movie, but we can participate with the 'killing' of Robots - they're machines, computers. We'd be simply rebooting them. But, and here is the exploration, what if our machine was very human-like to the point of having and cherishing it's own memories??? That's where

the exploration exists!! It explores mercy, and in the end, in a stunning revelation, the machine (Roy), even though quite murderous, had become more merciful than its maker!!

Now, I'm not into writing Sci-fi, but only interested in the lessons learned here – that this sort of freedom doesn't have to be science-based, that there are other ways of finding this freedom and space within constraints to write more incisively. I believe setting P8 mostly out to sea helps create freedom from historical constraints that are more on land, that tend to slow down the writing and action. This is why my 'two sons' are written at entirely different paces, for I want DS to have this hard-edge of accuracy that I have found in Tom Wolfe's *The Right Stuff*. And I want P8 to have the charisma and picaresque action of Howard Pyle, Disney, Tom Sawyer and Dumas! Two different stories and two different ways of writing, they were and I learned very much through them both.

Also, Jack's character was real challenging to compose without making him into such a big loser, drunk, while Daniel is masterful, leading, active, etc. Both need more flaws to sculp their souls out. Jack needs more incisive mystical and towering figure. He was very hard to write but I love him much!! When Daniel has flaws I feel really close to him – see *Tic Toc the Croc* and *Captain Hook* for this.

SEA STORIES

My Genre!

The Art of the Sea Story

The Mystique of the Sailor - analyses after this listing of qualities:

Beyond the verge of civilization - Wild

Discovery – almost interplanetary in its vast travel. Captain Cook.

The Age of Exploration

So journey – a journey of truth of self

Mythic Journey – involving the elements of myth

Loneliness amongst a vast realm of ocean (like space)

Lost amongst the vast realm

Colorful, interesting 'Salts'

Travels shared

Comradeship, buddies

Sea Chanties

Shore life:

Whores

Hawkers

Pay-offs

Shanghaiing, Crimpers, Boarding houses

Recruiting Lies

Sleaze, drunks

Storms at Sea. The immense power of the Sea.

The waves, swells, winds – the physical senses

The just about magical animals beneath: the Blue Whales, Narwhal, octopus, Giant Squid

Seamonsters like the Kraken

Man over Board

Lore like Mermaids, Bermuda Triangle, Poseidon, The Kraken

Tattoos

Humor

Sea Chanteys

Marlinespike Seamanship – grace and skillful arts

‘No Shitters’ Unbelievable happenings or facts even if seemingly ‘mundane’ – like the steward who got lost in Istanbul to be saved by his own drunken bosses

Cleverness of the sailor like in Lederers ‘All the Ships at Sea’ ENS O’Toole, like Tristan in James Herriot’s

Talisman like the San Miguel, football teams, etc. Talisman are more markedly a male trait. Have a mystic quality about them like the San MIGUELS were mentioned by so many guys to me that I picked up on it.

Overcoming the Odds

Imparting interesting facts ‘Did you hear’ or ‘Did you know that...’

Details of the Ship Important

Nautica – Anchors, Scrimshaw, Brightwork, Knots, Marlinespike, etc

LOVE of the ship and her crew

Captain or CO father like figure, Godlike almost

Technical Jargon ‘Taps’ ‘Nam’ Military Jargon

Coincidences – like meeting my friend Maureen Pezolli in NYC

Meeting with foreign cultures

Having adventures in foreign cultures

Having romances in foreign ports

Fixing something by being ‘in tight’ with someone with their own cleverness

Some of my Kuwaiti Experiences – like running into famous Soap Stars and Soccer Players

*Pirates themselves are the treasures to the story, not the gold and jewels within it.

Pirates of the Caribbean - The Ride!!!!!!

Play on language – like in Kuwait ‘She Dead’ Mahin’s friend (Sheded) or my overseas phone call: ‘Hi-Mom-I-Saw-a-Camel’ or evening prayers and oranges and Mahin falling to ground!!

[The Mystique of the World Sailor](#)

This is what I longed to explore, in Jack and would need a librarian to help explore.

(See also under Characterization, see “The Badass”) this quality that I talk about Mad Max, Martin Garcia, Jack, etc, is all a mystique. One hard thing is to show their cool balance yet, like Martin going 90 MPH, to also show their excesses. This makes them more real. But it is a challenge because they are so smooth!!!!!!

Can only find bits and pieces of this story all over the place, because its not celebrated in one piece (like mine!). Its in *The Star of India* (Exhibit on Tattoos at Star), in *Treasure Island*, *Lord Jim* by Conrad. *Sailor Jerry* along *Hotel Street* in Honolulu. Reporter *Natalie St. John* in Portland writes about it. Of course Daryl Ponicsan - *The Last Detail*, *Cinderella Liberty*, Lederer in *All the Ships at Sea* and *Ensign O’toole and Me*.

But its not consolidated. Men get to have all kinds of photography and other sensual things on the women and their passions. What of we women? What do we get? Answer is: poorly written Harlequin Romances and a few pictures, most of whom are too thin to be manly, most are quite subtly highed by the high ups in Hollywood, which has a boyish and rather gay looking preference. What about us, us, we the straight woman of maturity? This mystique is what I long to write about, for the jaunty, rollicking, unruly, but yet courageous and flirtatious sailors of yore.

[Kathryn Mussallem](#)

Exhibit at Star of India (SDMM)

She has the same vision of the *Mystique of the Sailor*, only with photos. Really well done, but few words, stories or anything to go along with this theme. Was so excited that I emailed her and demanded of her “I want more.” She emailed

back and said she was working on a book. I was left very unsatisfied, though, I was intrigued that she had the same lore that I have, and which I feel much better having read both “Shanghaied” as well as “Tall Voyagers” that I could find more of this sailor mystique on which to write about Jack’s story even more. I need more material for it and Burnett’s story was forthcoming.

[Shanghaied out of Frisco in the ‘90s](#)

By Hiram P. Baily/910.4/Central Library San Diego, Date:1/21/2014 8:21 AM

God blessed me with finding this story ON MY VERY FIRST DAY OF FULL RESEARCH READING. THANK YOU, MY Lord.

I’ve been editing my book Pieces of Eight for one month, straight. And it finally is in somewhat better, grammatical shape and has more continuity, too. I wish I was better at creating tight, page turning plot. This I can work on but putting more foreshadowing and more characters stakes in things. But at least the important characters are full of action, dominant on every page.

Having mostly completed this big, long edit, I decided to go into Full Research Mode. Normally, research should be done before writing, but I went multiple times to Northern Canada, Calgary, Edmonton, Vancouver too, when I just had to get started writing. I’m glad that I did, but every scene needs full details, full historical reference. So I started my first full research, and came across this book. It insured my vision of why I write in this essay under the category of *The mystique of the world sailor. This theme is so strong for me, combined with my general theme of the Sea in all my work, that I should write of it, introducing it.*

I learned a big, deep lesson from this book, although I only started reading it a little last night and for three hours today.

1. It’s heavy on shipboard operations, detailing, seamanship, etc
2. It’s detailed in the terminology
3. Life afloat
4. Male Mythology in particular, that of the Sea. I’ve found this to be in the oddest of things, like “San Miguels beers. But it’s their myth - not ours.
5. The lore of Male Jaunty, Cock sureness, radiant confidence, a girl in every port, so on
6. The story of the common, blue collar, working class man is more interesting than the common stories of admirals and stuff.

This book has the ‘One Stop Shop’ for everything I need in writing my sea Story in 1 - 3, above.

The additional two points (4, 5, 6) are ones that I myself have observed for many years and have wanted to draw straight from, are well detailed here, making this a wonderful book to study in many aspects: men, their myths, high-seas lore and mythology.

(4) The first glimmer I had of this idea was the incessant mythology of the 'San Miguels beers' I first heard, over and over again, in the Navy. I realized that it was a mythological reward for coming off a six month WestPac, into the P.I. Having just read the Chapter "Flogging the Dead Horse" in this book, I realized that mythology is not about God, at all, its about men making light of their hardships, making them a symbol of humorous suffering, made light, even celebrated, and a ceremony rather richly rooted in ancient history. The ceremony is colorful, characterful, mythic and of men! In this chapter the men celebrate the fact that, after having been out to sea many months, that they now are debt free, for their board! In other words, they've crossed the line from being slaves, into finally just starting making their own money on board!! They've just been freed, when, they should have been paid all along!! This was bearing with hardship with humor and even rite of passage, called "Flogging the Dead Horse" and it was done with zest of hazing! It was done with exhuberance, which is so much a factor of men!

The best example of this male-mythological rite of passage is The 'Crossing the Line' ceremony, which makes light, even mythologizes being out in the middle of the Pacific and crossing a point where a man goes from being a lands man (Pollywog) to that of being a 'seaman' (Shell Back). Anyone whos been in the old navy knows that this is a colorful ceremony, with ancient almost superstitious ties. Then they are given Shell back cards - most colorfully wrought in pen and ink of the ancients of the Deep.

Now, We women have glorious quincenairas, debuts, weddings and so on to hail our approach to woman hood, full of beauty, full of grace, tradition and celebration, but, none of our things are so celebrated as mystically celebrated like a man's rite of passage. For it's through suffering, hardship, hard work that men 'cross the line'. The line is an invisible, almost spiritual thing, that does have its roots in ancient religion, and it's that mystical tie, that drives men on, to become men. Though it has ties to a mysterious feeling about the sea and themselves, I see it more as a mystical right of passage. The experience is not straight forwards as in a psychological rite of passage, but a mythological rite, and, as a writer, that is full of creative ideas, for, one can write of, as I have, of, say, hearing mermaids on yours scopes, mythically, as a deep hoven Sonar Tech would (in his head). These may not be scientific or sociologically true, but seen through the Mythic Journey of men, they are MYTHICALLY

TRUE. And that makes it spectacularly creative for me as a writer. It is story that tells truths by connecting ideas, only writing does this

(5) Having worked with all men myself, I've finally observed some things in them that are also celebrated in this mythic manner, more or less, through all of society, and that is of Male Jauntiness, Cocksurenness, Radiant Confidence. I have a young acquaintance at work (Danial Perraza, who started the same time I did two years ago) who just is always strutting his stuff at work, showing off, pushing himself to operate a forklift, though he's only done it a few times before, and had done time in the Army in Gulf War II. I have a lot of respect for him. I let him drive the short truck to our ship, which ploughs done the freeway like a stampeding bull in the ring! When he's P.I.C he gets the job done fast and right. He doesn't let anyone disrespect him. He defines jauntiness to me.

It's part Lord Jim, its multi-parts charisma, adorableness of a sailor, its courage that's so charming, it's Jack, my guy that I've made, of me.

These above two things: the mystical rite and male jauntiness have created for me a forum for finding the men, that I thought I was too ugly to have: (I kind of have grown out of that) and with that, and virtual lack of freedom in both my marriages, I created the men that I wanted in my real life in my fictional world. As a woman, I see them as overwhelming heroes, and yet, as a writer I see the stories are written deeply from the model of the Male Mystical Journey. Its creative and rich combination.

This also means as a writer that my stories are not plot driven, but content driven, the content being things, like the sea, the ship, the Crossing the line... all the things that mean deeper things in myth. It makes writing a long process to bring all the content up, tied to actual plot, actual conflict. Theres a lot to tie together, but I think, in the end, I will have written a story that is deeply satisfying - and in the classical sea story telling tradition.

And books like this one, help me see that there are other's who feel this way too - All of them on the Star of India, Sally. Etc. They feel it too, this mythical call of the sea, in both myth of men and in their jaunty, even sexy, courageous ways. They crossed the line with me!!

The writer of this book draws on much jargon! He tells many, rather realistic tales, that are not far-fetched. This is a true story. It would have been even greater to make it less based on fact, and more on this myth. The perfect author to do this is William Lederer who combines truth with myth - see Capt Fyffe, USN story!

(6) One other endearing aspect of this book - unlike all the others, it aspires to making the common man's journey apparent, not the captain, not the admirals! No, the common sea man, like my Jack. I like that, it's much more intriguing! It's more detailed, more international and more colorful!

Intriguing details show this: Jehosaphat Rattles!

Also to note: short compact stories. The author, Hiram, wants to leave the ship, but his comrade, Ben, is devoted to stay with the journey across the Pacific to Australia to find his love, Violette. You can almost hear his little laugh in the last little line of this tale:

"I'm going to jump ships in Mazatlan." [sic]
"I'll help." But he did not add that he would come.
Love is wonderful.

The points, above, 1-6, are all things I want to write of in my stories. But they have to be distilled into my stories at my own stories' visions. This essay helps distill them into my stories, by grabbing their essence, like mythology or rambunctious values. Then they're worked into the story on a deeper level. Now the historic research is quite grabbing details, operations and etc.

[Tall Voyagers](#)

The Story of Barney Burnett, SDPL 910.4

Written in 1965 orally to Claire Rankin, it is a turn of the century sailing story very similar to "Shanghaied out of Frisco in the 90s" set in San Fran and indeed the story mentions the AJ Fuller and Shanghaiing practice, and is written similarly as well. Details a long journey to becoming First Mate of a ship and what a winner this guy was!

[The Byronic Hero](#)

I am putting this topic here because it sounds like it should go directly into Drunken Sailor, WestPac Jack, the concept of the Byronic Hero, more of I hope a steep learning curve of Fiction all found, within the last hour on Wikipedia. This sounds a little like Jack:

From *The Corsair* 1814 by Lord Byron himself:

Conrad: "That man of loneliness and mystery, scarce seen to smile, and seldom heard to sigh.." and later "He knew himself a villain but he deemed the rest no better than the thing he seemed. And scorn'd the best as hypocrites who hid those deeds the bolder spirit plainly did. He knew himself detested but

he knew the hearts that loathed him crouched and dreaded too, lone wild and strange he stood alike exempt from all affection and from all contempt.”

Lord Macaulay, historian and critic said “A man proud, moody cynical with defiance on his brow and misery in his heart a scorned of his kind implacable in revenge yet capable of deep and strong affection

And Lady Caroline Lamb “Mad, bad and dangerous to know.”

[Dread Crew of Oddwood Phenomenon](#)

3/30/2015 7:58 PM

I had a feeling to go to Renaissance Festival was very important, boy was I right- I GAINED A LOT ARTISTICALLY FROM THIS FAIR - I WENT TO TWICE. Shall I go again? I want to meet the dread crew!!!

Spirit of the Circus - Clan Tinker and the magnificent Santiago Tinker, circus culture....

Accordian Playing - **the incredible charm and charisma of the accordion** and capacity to really direct the music of a band and/or be its own band. Ability of accordion to capture culture easily from circus culture, German Polka Greek Bouzakas (Vana Mazi) Italian, Mexican Mariachis, Gypsy, Arabian/Persian, Irish and of course Seafaring. (have played it now 1.5 years since this writing 10/10/16)

Dread Crew Phenomenon. This is the most talented group I have ever heard in my life: four part harmony, many deep males bass voice ensemble, intricate accordion composition and intricate music composition in general, acting, badassness or **male exuberance**, pure performance capacity, daring, unplugged, leading a new form of music “Heavy Mahogany”, **Zany** humor, great lyrics in detail and focused in piratical and seafaring culture, great costumes, charisma and unabashadadly male as in Walk the Plank: unabashedly piratical: “If only they knew we were the Dread Crew” tells of a counterattack, quite bloodily, but wasn’t that pirates? The Terror of the Kraken in “Kraken Skulls” roars through their unabashandly male voice ensemble. Queen Elizabeth I delightfully parodied in “Queen’s Decree” in falsetto. The story turns on the queen. Probably the talent list goes on - in short completely competently wonderful.

I compare hearting them to the experience that I had at the Museum of Natural History that I went to in San Diego with the gold of the *Whydah*, which was full of apologetics and half the exhibit was on how unfair slavery was. And gay inspired art of the pirates (It was very similar to a gay book that I saw lying in the library) of overmasculinized men, not done in the traditional pen and ink, but oil and canvass. It was not the right artwork nor the right culture. Most Important **WHAT IT WAS NOT WAS AN IMMERSION IN PIRATE CULTURE THAT ONLY HOWARD PYLES PAINTINGS, DISNEY’S RIDE, STEPHENSON’S TREASURE ISLAND (PARTLY), Hey that’s what we wanted!!!!**

Finally an artist that delivers pirate culture, seafaring! Oh and also the Cutty Sark Tallships' Fest in Bremerhaven.

When I play this music I am inspired to dance hard. I get inspired to write my P8. I also feel immersed in this culture as never before or since Bremerhaven.

By the way they played on youtube: "The Imperial March" from Star Wars and the effect was powerful, though this is not piratical.

I can also compare this phenomenon with two other accordion bands that I saw that weekend: The Clan Tinker and Vana Mazi. Clan Tinker did not have any CD music from Clan Tinker as they were more Circus tricks focused but they had a strong impact on me about Circus Culture, and Santiago really looks the part of my dear Danial LaFouche!! I met him afterwards and he was really sweet (versus the aloof accordion player of Vana Mazi). Vana Mazi had a strong effect on me as I listened to their music on CD one hundred times at least in my truck. I was not immersed as strongly into the Greek culture, though this was one that I grew up with - Marianna and Alexandra Cuco up the street. It did remind me of them though.

So it was the accordion in all three bands that had a strong impact on me to impart wonderful music as not instrument before - it's pure ability to provide strong impact to composition of music _ chords to harmonize with and direct the course of the music. The multiple notes available to provide a rich tapestry of sound. Then there's the bass, melody and even rhythm. What's more it has a real feeling of culture and history about it, as no other instrument, save the theatre organ and harmonica, which are severally limited in transportation and performance and range respectively.

But we don't have Greek in our bloods as we do piracy, seafaring and Irish, so the impact is stronger on the metaphors of the cultures within us.

Having said all this Dread Crew goes way beyond the mere wonderful accordion, like four part harmony, zaniness, so on.

So we get a more immersion in the experience of pirates, which is we want to enjoy them in a safe, legal --- *and* unborring way. They are Howard Pyle as a group. They really work to experience pirate culture. It's as good as the ride POC! There is an immersion! It's the importance of the Experience, of which I've wrote of before - more than mere music, more than all of this! Experience....ahhhhh, the experience of something. Like I told Santiago Tynker "Thank you for preserving Circus Culture." Of gypsies of what ever. I feel the Irish, seafaring culture preserved and delivered to us also with the piracy. It's a magical land, The Circus, The Piracy

Which of course inspires me to write more and participate in this culture. It allows me to participate in this culture - dance write sing. I can see it

opening up seafaring in America. This gives even more opportunity to participate in my own way.

Look how much seafaring tales I can hook an exec by bringing up the Dread Crew Phenomenon.

There is not enough of true culture out there of this, they're all over CGI'd works of Disney without culture or --- wonder. You can't smack together a script in a year with wonder. It takes a lot of culture and myth within it to write it and despite the Kraken and all the writers found a lot of myth for POC movies and they were terrible. **However this homemade band from San D has found the sound, the myth and the soul of Pirate Culture!!!!!!!!!!!!!! It has done what 25 million dollar film, intense cgi, best acting cannot do - captured the pirate myth and experience.**

I looked up more videos online to find others ravenously devoted to DCoFO.

I also compare them to Master and Commander and to compare a film to a CD of music seems unfair, that one is far more developed than the other - **wrong!** In this case I must say that the Dread Crew delivers more story, more seafaring, more layers of experience, myth, sound, culture than Master and Commander. (I still love MandC though).

Only two caveats: the songs quite violent and bawdy, meaning a lot of folks will push it off on this basis alone. Too bad. I don't go for that either, but I can't resist it!!

The biggest Caveat is that they seem to be giving up on all this wonder and changing into a more rock and roll style. I'm trying to find out if they are worth another trek, so I'll buy their other two albums and see. If they are still so good I am going to try to meet them personally and join some kind of fan club

[An introduction to my Vision](#)

An Introduction into my work, the vision I have of it almost as an artistic manifesto. To be put in the front of my first work to introduce the reader to me, my vision, of male mythology of the sea, mostly taken from the above writings in this section.

Topics to include:

The Sea out there: my mystical and admiration of this ocean world

The Mystique of the Sailor Jack - male mythologies

The Return of Classical Storytelling, or called surviving CGI

BIOGRAPHIES

Lack of Character in the First Person Voice of the Biography

Since I'm writing my bio basically of the eight years of truck driving I'm doing, I need to consider this aspect.

I read Zumwalt's biography, and, although it was interesting in the step by step decisions the great man made, his character seldom came out. But when it did --BAAAAM! He was a great man! He told only of one incident that reveals his character - in the conquest of a Japanese Island in WWII. But that was one story in hundreds of pages of dry problem-solving, albeit interesting as it was, I found it lacking in story. I felt that I didn't know him, even after reading his own personal words of himself. This was dry because his characterization of his own self was left out of his stories and that comes through conflict and drama. So you can really see why a character must struggle or butt heads, because theres **no audience interaction without conflict/struggle. We have to get intangled with the character's mess ups and flaws**

Another rather different character gave me the same reaction: Capt Theo. Conneau, a slave trader on the Coast of Africa. It was simply problem solving, even when he's in-love with a mulatto temptress, Esther, we never see but one word of passion "Inkele' he somehow utters in delirium of the African Denge (fever). That's all we have of his love life in twenty years in living with or near her in Africa.

He was such a 'Juicy' character too - to explore the Slave Trader in his own words of justification, to see this kind of self-talk that would have been interesting, even if terrible, in the case of the murdering Canadian colonel.

I read it Slaver's Log Book to get a better villain! Simple as that. Instead it was droll on the finances of a slave trader, and even dull when he had to dodge multiple ships trying to stop him and others of the slave trade.

In direct Contrast to this is James Herriot. He portrays himself so well as the bumbling, nervous new doctor, that you have to read through the lines very carefully to discover that he's actually a very strong solid person who really knows what he is doing. I came up to that conclusion, though, only after many years of rereading his books again and again and again. He sells us readers his bumbling quite well, even with his girl, Helen, his newborn baby, Jimmy. At least he's not a cardboard figure in his own book!

So, to make my book "Long Haulers" better, I need to show -- if I can bare the vulnerability of it -- my real self in action - and even from the

standpoint of others, as if I am seeing them seeing me. It'd be hard. Perhaps with God's insight I could be honest with myself and get healed of my excesses? Who knows! It's definitely worth the moral journey it would take to pull off such a task!

Also worth of a relook, though hardly bearable, is the character in 1st person point of view of Humbert Humbert in *Lolita*. This book seems to bring out well the character as viewpoint in first person, unlike *Slaver*, Capt Conneau's boring self view point. "I did this, did that. She did this and that. Then we went there and did more..." even his escape from capture on a British Navy ship isn't exciting at all. "I jumped off..." blah, blah, blah. However you really feel malevolence, as I remember from Humbert. Worth a relook, not the book, though, just book notes, as I value children's studies, below:

CHILDREN'S STUDIES

Toys - Yummy Details in Art

One of the things I love about Danny Elfman's art is that it is unafraid to be childlike and it offers 'goodies' in a childlike manner very much like a child's story would: like Halloween, like Dr Seuss would. Though its not just the rhyme I'm talking about. It's permission to be fun and playlike. It also explores all the themes of Halloween well: candy, spookiness, toys.

In fact, somewhere I coined the term 'Token' in my stories: I'll have to look through my journals to figure if this is the same thing I talk about here: the Toys by this I mean things in the story that are fun: the Cat in the Hat is full of them, Halloween is full of them: Pumpkins, Jack-o-Lanterns, Candy, etc.

The challenge for me is to have all this in my stories, and I've grown to incorporate my own drawings in it, because they expand the range and the ability to capture all the 'yumminess' of seafaring – well, like Capt Hook's Hook, Tic-Tock the Croc, nautical, knot tying, anchors, scrimshaw, and etc.

They're very powerful because they're so tactile and rather compactly sum up the very things that they are telling about – for instance, nothing says

Halloween's complete meaning is in a Jack-O-Lantern, Nothing says Christmas like a Christmas Tree. Nothing says Piracy like a Jolly Roger.

Then find things in Seafaring, the ocean and etc, like **San Miguels** that tightly

speak of what I am saying, drawing on a rich source of story telling – the toys in art. Perhaps a ship in a bottle or, as I thought of earlier – Jack in the bottle.

They also market the story well, although I'm not there yet, it's not too early to think of such things.

Now some people are embarrassed by the childousness of Star Wars, but Millions are not. Don't even think of the critics! Think of those who'll love it!

What the Children's Literature Really is:

POC, Tom Sawyer, Mad Monster Party would seem to fall into adult categories like POC = Seafaring and/or Gothic, Tom Sawyer = Adventure, Mad Monster Party = Gothic, The Haunted House of Disney = Gothic

But this is all not true. All these works fall into adventure stories for children of exploring, say, the Gothic, without the darkness, scariness, horror, etc. But they still retain the lush, vivid textures of the adult forms that they 'imitate'. But children's stories make them light and easy and, most of all, fun! I believe that this form appeals to me greatly, because it is so fun and easy. But my stories went adult anyways.

Easy Definable Characters

(After chatting with an 'expert' on this, Paula, age 7) I determined how classic structure has a tale like "Jack and the Bean Stalk" easy characters, Jack a clever boy, a busy body mom throws beans out window. They Grow to clouds. Jack Climbs the. The Giant. "Fee Figh Foe Fum!" All these characters are Bold, Easily Defined Characters. Easy and Bold Plot. Even involves some lessons within each - just don't toss out your beans! HCA (Hans Christian Anderson) has same similar characters: Swan, Mermaid, Emperor. Grimms Brothers who were not the original, just collectors of tales have similar easy, bold stories: Hansel and Gretel, Rapunzel, Snow White.

Childhood is so ubiquitous, like food the weather, that we respond to these ancient bold, easily organized, defined stories.

Literary Treats - A Repetition

But I do say that the things I crave, go back to childhood when I went out with Elizabeth Kerwin on 'Literary Treats' – or explorational outings, notebook in hand and poetry in tongue, we explored our little niche in the

world as writer's would. I miss my best playmate Chris, but he has decided to raise his voice to me and jerk me around. So I've had to create the boundaries of distance and space. No Play!

Some of my library exploration is just that – a little bit of ESV (English Standard Version) + Shakespeare + Chandler + Herriot + Dr Seuss = Mental Treats. Also, being physically active (even straightening and cleaning room feels good. Today, I'm going both biking and bowling!!) Tomorrow in Little Italy with my delightful helicopter pilot friend John. Enjoy conversation with him. Have much "Navy Talk" in common. Little Italy is grown-up's Gaslamp. Much neater people there.

I think regular treats, activity and regular devotion to writing as high priorities will help me deal with stress. They will make life more play and actually easier. Having less stress should help me walk better with God. I would probably find serving a stress reducer too.

Cartoonish or Serial TV Effect and Resonance

In the following excerpt from P8 I just wrote I am aware of a cartoonish or what George Lucas would call an effect like from the serials of the 40s like Buck Rogers, or *Raiders of the Lost Arc*. It's a childlike that I have in it that is playful, in fact the name "Bruno" in it is designed to come off like Bluto in Popeye: (See section "Allusion")

"She leaned over his arm and read her cryptic notes "Thirty paces north and one comes to a chasm..." and they all turned and headed north on the beach. There were eleven of them armed with shovels and spades, swords and muskets: Cavendish, Cindahr, Lateen, Captain, Edith, Chandler, Mortenson, Reneau, Nico, Gallows-goat, Murkey and Bruno. They all followed her words.

At thirty paces was the sandstone boulder rock, she remembered, she touched it and leaned over it and peered into the jungle, where she heard the waterfall and gesturing she stepped onto the jungle floor..."

This is as close as I have come to stepping up the genre studies of my writing, which has an illusive quality about it – in other words – people won't be able easily to define what it is that sets them off about this piece. Perhaps I can call this effect

RESONANCE. Of course I'd like to do this further, but it takes time, for I still have to do all the other good and second level of writing which is camera-eye, etc.

Note, this is a pure take off of a stereotypical pirate story: Treasure Map, Adventure, Rogues, Action etc. I think the level of detail, the versage make it all mine. Surely the charisma of the characters in particular the Captain, and it was so charming that I prayed to God to not find offense with it! Do I do a turnabout from all this lush versage in storytelling, well, perhaps that is what can really make this an exciting piece, for it could cross boundaries of excellence of story telling, all the while honoring the Father. I step outside my talents, thus, keeping them here, and going beyond them to please my Father, as I must. In this I have gone beyond talent and I believe the readers will feel what I am saying to be true – this isn't about worshiping the Captain, Piracy, Drink or even charisma – it goes beyond that, yet remains a picaresque story. That's what I love about art – it can do so much; Star Wars taught me that!

Disneyland's Rides - One of the newest Genres on the Planet

(Also new: Gaming, Graphic Novels)

I was able to go back to the rides that influenced me so much on Youtube of all things and these helped me a lot in obtaining and then studying the Genre details that I was really searching for, say, in a Pirate story. After visiting the ride in what, 2009, I had taken notes on it, and this reinforced them.

There were other rides that were this rich as well:

Grim-Grinning-Ghosts Gothic Story,

Tom Sawyer's Island - a boyworld picaresque story!

New Orleans Style - French, Baroque, Anne Rice

SHORT STORIES

There is some redundancy here, because these stories are located elsewhere, I just wanted to have them here, too, to define so well how the short story process is, should I ever want to take up with it. I think it was the most explosive talent technique I ever gained in writing. I guess I'm proud of it. All of these stories only took hours to write each one.

Story Seed

"We all got chewed out!" I hear my neighbor Sherry say and in those words starts a story seed cascade, of Why, Who...you guys? You don't do too much except play games sometimes loudly, but other than that - why!?

This is also a hook because it induces curiosity, of who, what, where and according to Yahoo - how could that be!

This is a fairly new genre for my experimentation in, so I studied some Chekhov and James Herriot - *The Masters*, as well as Tevye-ism. Then I went on to many years watching *The Shield* for its intensity.

You don't have to plant a seed of an idea or plot, and have the patience to see it out many pages or chapters later - you get to turn it about right away and this makes the short story more intense. I think of how I had to insinuate with Cavendish for scene after scene after scene about his mutiny before I go full bore at it in the final chapter!! I had to subtly show Edith changing to be softer towards Daniel, slowly, pacing them. NOT SO WITH THE SHORT STORY! One **can even have an idea within a sentence change by the period!!** It's more dramatic, for sure.

Yesterday (13 May 2013) I got sidetracked into a day long exploration of the short story and I wrote FIVE short stories to completion and one (The Colonel) to almost my highly polished, publishable standard.

I was fairly amused for I had struggled with writing about Myrna and Daniel and hadn't pulled it off too well because I made it too close to the real Myrna that no one can topple her in her wastewater treatment fortress (other than incisive Shane Harrison, the tattoo covered Retro new boss of hers), and I wanted to topple her character in fiction because it was a peculiar form of exploitation of a writer of some character who has caused the writer some emotions that, well I'd at least like to harness! I'm being generous. I'd like some artistic writer-revenge to that old hag!!!!!!!!!!!!!! She's so mean!!!!!!!!!! She's so ugly, that she should be written of and off!!!! (well, no). I have multiple stories of how she was rude and persued me multiple times. She is racked with an autoimmune disease, lupus, I think, and almost died a few years before I knew her, and I totally get why. Her anger and machinations poisoned herself as well!! A good lesson about anger, for sure!! Woe to those who are offended, God says about this! She uses offense, as a customer, to machinate us contractors, who were already doing a superb job for her. Sure we needed guidance from her as to the hows of the job, but what we got were very pointed attacks to our very character. She, alone, suffers from outrage. Woe to those who are offended. But back to my original piece:

Somehow unchained from following a character too close, or with too many restrictions, I'm not sure, I was able to write FIVE incisive short stories ranging from: Gossip, Murder, Lying, Self Deception to Romance and Male and Female Roles, etc.

It was a day long exploration that was very successful for me as a hack writer, who wants to be able to expand her trade, so that I can be the most creative in whatever I land in.

A side note, as I finish p8 this year, perhaps, I could also publish these short stories along sides, *The Long Haulers*, because they are frankly pretty good and rich pieces. (5/20/2014 2:29 PM)

The Plot Turning Point in Bold in the third story I wrote "*They had worked with him!*" *They said.* shows how compact the story elements can change - even within one sentence. Here we have the apparent subject of the story which is juicy gossip talk go to Murder within one paragraph! It's intense because it is so short. I think it has the capability like Jesus had in his many parables to convey much more spiritual truths.

I guess I'll keep doing this, for, sometimes it's quite enjoyable to me - this character exploration in all around me, warmly, though, like Steinbeck. Here's a little example of this idea in this next short story I wrote within the half hour:

Special Forces - short story form

Dean, who walks just like Charlie Chaplin, is a very frail and elderly old man who has had a terrible stroke but whom is my neighbor who is very courteous and polite, such, that I always go out of my way greet and chat with for a little while.

But even this frail old man is still a man, and with a man's weighty burden of ego, which, I am just am thankful in that my feminine humbleness I don't have to carry about me and causes me to not make such unrealistic statements, such as:

"I started in SPECIAL FORCES at age Sixteen."

Now my documentation of my own experiences as a truck driver with *Stolen Valor* is extensive in my book *The Long Haulers* along side my friend, Gus, we have documented many cases of these imposters and liars in manners so absurd as to be almost comedic and so unrealistic as to cause us to wonder -- what planet did they fall off of?! How can they lie so much to themselves! How can they live in such a delusional world?? Isn't it embarrassing to lie without skill as to be boldly 'found out' all the time?? I'd be ashamed of myself!!

I'll say it again, that SpecFor is someone who's an adult, first of all! Who's done a tour in the Navy already and more than likely already a Petty

Officer with good recommendations from his CO, at least in their mid twenties; Not a kid in high school!! But if they do recruit sailors straight into SpecFor they'd be at least seventeen!

"Now, Dean," I say gently, "How can that be? One has to be an adult just to get in the Navy in the First Place."

"No, your parents can sign you in at age 17."

"Right, not and not at age 16, Dean."

"But it happened to me."

"Now, Dean.,," I feel like a mom talking to five year old.

"I was a SEAL at age 16!" He asserted and I he mumbled something garbled a little, about driving an amphibious craft at age 11 for the Navy. And, I watched him walking away down the hallway, like Charlie Chaplin and so frail and occasionally smiling at something that wasn't there and I smiled, "Wow, no matter how beaten down they are, a man will always have his ego to deal with!"

But, despite him being a hired assassin in his head, Dean is really quite kind and courteous and it was this aspect of Dean that did me a double-take as I watched him walk away and I said: "So, who am I to take away your day-dreams, Dean, that you are dreaming of in the every day?"

-

This complete short story executes all the requirements of a short story, and it's in these delightful little characterizations that I find a lot of zest and warmth in life (Even in characters like Myrna!) and, I guess this is the short story writing to me, in the joy I experience in the people all around me.

I think where this is fruitful for my writing is taking the idea of a short story and putting it directly into a scene in a long story like WestPac Jack. I could make the ego of Jack and the boys in the Sampaugita Club Fight much more apparent of an issue by incorporating the fact that it was fights like that that got the US thrown out of the PI by Akino, the female Marcos that followed him. Can I get that into the short scene? It's in there throughout the book with the term I describe in Flo's mouth WestPac Fever. Can the brutal powers of the short story make this scene better? Probably. There are other viewpoints and ways to increase the scene's strength, showing, say, a little kid on the beach watching them or a nun seeing them flee, or the masterchief's nice young daughter. These are all good ideas.

As I write these words in this part, I am aware of that THIS is the actual writing process that I am doing WAY OUTSIDE THE ACTUAL STORY. Shoot, I'm not even in the same File as WestPac Jack right now, nor have I worked on it recently. I'm not even writing it right now, for I'm in a grand Edit of Pieces of Eight.

I woke up an hour ago and pondered how I go over and over all the AOW Essay System, trying to get faster and more intense and all the while hold onto the successful skills that is making it all work for me. Surely the AOW system is what does it! Vision too. As I reprocess my scenes with the skills I learn I go back over the scene and it gets better. **The big writing skills are my thought time which I try to recapture in AOW Essay system.**

I think, after not having too many men, nor family, I think that having some kind of recognizable skill for writing and being a Christian that doesn't judge, but who writes from that deep well, and being inside of an artistic unit like a writing team of *The shield*, well known for 'being a wall that you don't slam against, no, you bounce against ideas OFF of it creatively, dramatically, my alternate views should strengthen a story, not judge it. With ideas like this one, it makes me want to go back to school to find those people and I thought I could even make enough contacts with just one semester going. But that however is in a different genre - screen play writing that I have very little exposure to. I haven't answered to myself yet if I can do that successfully. I did read about screenplay writing but there weren't any basic books on it to translate my narration into words. Like the narration above with Dean I say to myself "So, whom am I to take away your daydreams, Dean..." and this kind of narration is what needs to go into a characters actual words and actions. Perhaps I am not all that off base here - I just need to have my narration go into the stage directions and character descriptions. **Let's do an experiment here, cut and paste the short story and alter it with stage directions:**

[Special Forces - Script Form](#)

Assignment for her Newspaper The San Diego Union Tribune. To investigate Veterans lives after their service.

Cast:

1. The Waitress, in her forties, has been serving food twenty years in this truck stop (Actual Truck stop in Ellensburg, WA)
2. Dean, who walks just like Charlie Chaplin, with a cane is a frail and elderly old man who symptoms of having had terrible stroke, AIDs or something. Has a very high, shaky voice. Has a beard like Don Quixote.
3. Liz Schmoltz, a snazzy, writer chic with an MFA who's living in this poor section of town, to get stories. She has a notebook in her hand, a pencil holds her hair up into a messy but trendy chignon. She has *Macbeth*, *The Tribune*, and *The Writer* tucked under her arm.

Scene One:

Opening shot at a working class diner, where a waitress is serving Liz bacon and eggs.

Waitress: *"Did everyone just serve as a special forces in the service, I mean, who were the cooks and the medics? Who steered the ship? Who took out the garbage?"*

Liz Schmoltz: (Writing to herself or talking to another character in the sketch: "As an investigative reporter, I should check this phenomenon out. Its called "Stolen Valor". I think I'll go to San Diego, where I was once stationed when I was in the Navy."

Scene Two:

Amongst the produce crates of their downstairs Mexican neighbors who unload and reload fruit all day and holler. It is a very dirty, poor, but working class environment. At night it might be a rough neighborhood]

Liz and Dean: [The two characters meet and greet each other fondly.]

Dean: "Liz, you were asking about my military service the other day."

Liz; "Yes, Dean." [nods with anticipation, gets out her notebook and pen]

Dean: "Well, I started in SPECIAL FORCES at age Sixteen."

Liz: [Drops arm holding her notebook] "Now, Dean," [gently], "How can that be? Doesn't one has to be an adult just to get in the Navy in the First Place."

Dean: "No, your parents can sign you up at age 17."

Liz: "Right, at 17 and not and not at age 16, Dean."

Dean: "But it happened to me!" [getting excited at being challenged by Liz]

Liz: "But, how Dean? Don't you have to have a tour in the Navy first before you go into special forces? Dean, I did a tour in the Navy myself as a JO2 - a journalist and I know..."

Dean: "I DID do a tour in the Navy first!"

Liz: "Before you were sixteen, you did a tour in the Navy first? Dean, I have never seen children in uniform in the Navy, except the Sea Cadets, and I did a tour in the Navy..."

Dean: "YES! They were having me drive those amphib boats at age eleven!"

Liz: [Carefully, like a mom correcting a five year old] "Now, Dean..."

Dean: "I was a SEAL at age 16!" [Totters off with indignation]

Liz: [Watching Dean totter down the sidewalk, like Charlie Chaplin and so frail and occasionally smiling at something that wasn't there] and she writes in her notebook right then and there, mouthing the words as she does:]

"Wow, no matter how beaten down they are, a man will always have his ego to deal with!"

[She sticks her pen in mouth and watches how curteously Dean greets their neighbors and smiles and writes/says:]

Liz: "But, despite him being a hired assassin in his head, Dean is really quite kind and courteous, and as I watched him walk away and I thought: "So, who am I to take away your day-dreams, Dean, that you are dreaming of in the every day?"

The end.

I kind of artistically snickered when this happened, stumbling upon story that reveals true human character and one, with which I not too nobly would snicker with Gus or Chris with, rather like comedy. Of course, its also terribly savage to see a man so deluded, that's the tragedy. The upscale is how courteous Dean is and that we can all accept him because of that.

I also think that if I were in the middle/upper middle class of my true status that I would never get to know human frailty so well, for those type of

people are so very squared away to hold down the houses, careers, and status that they do. This status level is more revealing of people as they really are. As I write this Chris calls me, still drunk in his second day of heavy drinking - so bad yesterday that I kept him from getting a public intoxication arrest - he was standing a long time, swaying dead drunk in the middle of the street. He passed out in my room as I tried to sober him up with a sandwich. I go to the bathroom at 2am, he is still standing in the hallway horribly drunk, at ten am he asks 'Are you wearing any clothes?' it's a wretched descent and it is sad. I'm looking up local AA right after this, by the way. Though it is writer material I must always say, because of God's mercy and vision for my life as a writer, there but for the grace of God go I!

And I think back on my elegant, debonair friend Martin who has TWO STRIKES!!!

To finish up my experiment, this was a success experiment, by the way. I think I did it well because **I wrote it as a short story first and so I knew what it was all about before I tried to dramatize it.** I put all my narration either into stage directions or character's voice over (Like in Blade Runner). Like the short story experiments I am having all kinds of success. Been out of work one week due to my second ankle injury which is quite healed.

Will it be the same pacing for a longer script, the same patient seed-planting?

Well, it's been nice to really check off two genres I didn't KNOW that I could pull off. I had a lot of space to do so. I had a lot of thought-life to process ideas into production. I had joy of people. I have vision.

I DO THINK THIS INTEREST IN THE WARM OBSERVATIONS OF FOLK SHOULD BE A BASIC PALLET OF SKILLS FOR ME ALONG WITH: camera eye, AOW essay system, alert to life around me, humor and conflict plotting, verse and Christian Deep Spirit to writing

A later reading of this piece, I ask myself "Could I do this piece without the voice-over narration like of Schmoltz reading her own analysis?" it's a worthy question because it challenges me to find alternate ways to express this. It is also overused somewhat. Also, it is looked down upon, which is quite unfair, because like Billy Wilder says of *Sunset Blvd* "Narration takes you to a richer place, already pre-prepared for the audience to expect something. It fertilizes the ground. The Writer's death in *Sunset Blvd* is prepared for us to see the

madness of the murderess who killed him. Its forecasting too, like MacBeth to see the forest move in Dunsinane!

“Tea is Served”

Shortstory/ Biography:

Notes from a short story I wrote “Tea is Served”

Having never really successfully written a complete short story before (though I’ve written many short scenes), this was an successful attempt to learn that trade, as well as capitalize on making the First Person Voice of a Biography much more interesting.

The following passage shows what skills that I am subtly trying to capture as I write in my biography - characterization of myself in my very own words. Sounds simple, but, really you want to get beyond your own thought-narration in the piece and **SHOW** what kind of person you are, for maximum audience participation and enjoyment. So you’ve got to be rough on your own character at times (which is spiritually good!) Here’s segments from the story I created to experiment with this first person voice - its narration versus showing self characterization (**My outside of the story comments are bolded.**)

“Tea is served.” Said the steward. It’s been a long night and the seas had been so rough. And this is not my ship. I am only but a passenger on board. I miss being the captain. I miss my own ship. (**Shows some frustration.**)

Ah, just what I need to wake up! I jump up and make it to the table first off.

I pour myself a hot teacup. (**Inpatience**) Others are lining up behind me. (**Feels pressure**) I put my teacup down on the doily to ladel some sugar in it, then, I’ll be done and out of the way.

Her hand grips on the silver sugar spoon tight. “Pardon me madam.” I say.

She looks up, she doesn’t even have a cup yet to put the sugar in, but yet holds the spoon tight! (**A power move on her part**)

I look - she is so close by - but I see the most tense hateful Asian eyes upon me. (**He feels very trapped and rather scared now. Also very unsure of why someone would corner him so hugely in the front of the room! Feels the pressure, reacts ingenuitively, though, outside the box and gets away. Feels pressure drain off him in the following sentence:**)

"Okay, be that way!" and I grab the big sugar decanter away from her, instead, and dump the sugar right into my cup, with a 'plop' and stir it with my forefinger, while whistling and stick the sticky finger in my mouth **(like a clever kid)** and gleam at her **(saves his face, to his pleasure)** and walk away.

See Folder "Short Stories"

The Following shows a mixture of this self-narration as well as his character:

" I grab the hand of the Queen of Tai Nanh and lift her wrist carefully to my lips. **(Shows narration of events as well as his charm)**

"Thank you, monsieur." She says radiating charm and behind it a bunch of gratitude that I've saved her face.

I bow to leave. I'm out of here!! **(Narration as well as frustration!)**

"Please, sir, won't you join us for tea?" Queen says now. It's like being asked to walk into a minefield, whose strange etiquette's foreign mannerism I'm sure to mess up once again! **(Again narration and his characterization of fear of himself)**

As I wrote the above I got this idea, which lead to the colonel's short story: There is at the back of my head some lush creativity that can occur **when the audience realizes that the First Person Narration of the character does NOT match the reality of their actions.** That shows some twisted, if not interesting psychology here: self lying, unrealistic self views, possible grandiosity, etc. Like James Herriot - if you read the narrative as many times as I have, Herriot characterizes himself as an uncreative plotter versus the mad genius of Sigfried and Tristan. But you suddenly realize after many years that this is the voice of a very successful and esteemed DOCTOR and not a plodding, low-self esteem at talk. This is the voice of a very successful community doctor who doesn't risk the community's appeal like Tristan especially does with ANY kind of ego.

There is an angle on a story for someone (Not myself) who'd want to write about a Serial Killer who functions on a high level in reality, and yet can self deceive himself into terrible actions. This was the interest in the Canadian Colonel who had it made completely until he started killing. I want to demonstrate this self deception in the following:

[The Canadian Colonel](#)

Colonel Russell Williams, a true story

By Mary Narwhal

“This is a typical day for me:” I write in the journal, for, an attractive young reporter, Jessica Miller came out to base from the *Toronto Sun* and interviewed me on what it is like to be *The* Base Commander of such a large, well-known base that we even fly the Queen Elizabeth when she comes to visit Canada, and then I wrote the following alternate journal entry - to see if - if I couldn’t make it more interesting and if it wouldn’t be just fabulously, journalistically *electrifying*!

“Gilda, phone Prime Minister’s office and confirm my trip to fly The Queen from Ottawa.” Thank you, she says, I put a yellow pasty note on my calendar not to forget to fly the Queen of England out to the West Coast, California and Hawaii. LOL! As if I would forget that! But! I will have to fit that in with my many other many responsibilities as my duty of Base Commander of Belleville AFB, like the stack of paperwork evaluating my two top officers for possible promotions, ribbon-cutting ceremony in two hours time, where I’ll need to make a small speech about the new local airport, and then I’ll fly the big bird roundtrip to the far side of Quebec for some quick afternoon maintenance checks with my top co-pilot, engineer and some high level defense contractors for a possible new evolutions with Lockheed Martin version of the DC 311. See, Jessica? This is my day.

In one minute, Jess, I summon in my Sergeant who gives my head a quick go over with the razors every Monday, as, though I’m covered with a sheet, I can still get on my cell and telly up my exec to make sure we get the officers together on Friday for a small staff moral party, before I fly the Queen again all over Canada next week. He’s thrilled with the party, thinks it’s a great idea and blah, blah, blah about of some police officers asking some questions about a missing girl. But my head is not on flying the Queen of England. No, I only hope that SHE is there, that kid, Corporal Marie France Comeau, our squadron supply clerk, from Quebec.

“Thank you, once again, Sergeant Blackthorne.” I say to the mirror he always proffers to me. I smile into it as usual - I gleam, Jessica, and he thanks me and goes away. Before my next ten phone calls, and trip the control tower to get my weather brief, and then a small bite to eat, I gaze into that mirror again, alone. Within it is a sharp man - do I look like a bachelor still after ten years of sexless marriage? I turn my head to the side, and though I am forty seven, I see that I still have sharp lines of my twenties and my brisk short hair is ‘mean and clean’ like the tiger that I am. I smile at my tiger self. It is the only

time that has not completely bored me with my day, even of flying that big DC 311 this afternoon to Quebec, Jess!

Ah, well, at least I have my other hobbies and my interests, girl... rather *alternate* hobbies, if you will, and a quite a bit on the newsworthy side, I should think, and, well, now I am really smiling to my mean self! 'Hey journalistically, this might be interesting angle for you, Jessica!' I even speak to her/you in the mirror as if she is me! Ha! And then, girl, it comes to me, magically, lushly, vividly, wonderfully - that yesterday my tiger tried on every panty and braw of our fifteen year old neighbor!!! Then I spent five hours jacking off in her twin bed while she was at band camp in Quebec, and stole her stepfather's gloves and axe, to deflect all suspicion to him. It was all too easy. They would never think The Commanding Officer of the Base who lives next door would ever do such a thing!

I make my real speech. Yawn. I get my lunch with the ceremonial people. Boo. I can do this job in my sleep! I get back to my office, Jessica. I again glance at my hundreds of pictures I have of myself in her underwear, or, hee hee of a lot of other girls underwear - and, guess what! I have dared to steal them from all around where I live! They'd never guess it was me - The Base Commander!! Better than a cup of coffee! After this session, I get such a good suck-rush enough to do the ten next tasks with ease! Whew, Mondays! A few minutes with my wife on the phone, calling from our home in Ottawa. She's a great gal, Jess, taken a great job as an exec, too, faraway, well, she's more like a mom to me and I make her laugh a second or two before I go back to the endless grind of being a top officer in the Canadian Air Force! I need a fresh air after a few hours of this office work and leadership. I look at the pictures some more of some other kids that I have on their undergarments! I still fit in the under panties of a fourteen year old that I stole just one mile away from my home! Isn't that just mean! Okay.

Now, I'm driving back to the empty house after our flight. You know, I sometimes even wish my wife, 'Mum,' was home, to warm up the place, and dig out the icy driveway, but then that would interfere with...well, you know girl, you're a journalist.

We had hit some turbulence and icing on the way back home, it is still not quite spring up here - it's too close to the big lake! I'm cold tense and tired. It's muddy turning to icy later. Though I look forwards to my big trip next week: I want to hit Hawaii next week to get some fresh air, swim in my neighbor's little bikini and take off my swim trunks under water, right under their very noses in Waikiki! AND, well, maybe do some more of that... I glance in the rear view mirror at you...you know, Girl, you're a reporter - *The Tiger wants to come out again and hunt and cause a most sensational murder in the*

islands! I daydream about exactly how I'll do it, and, then that I can read about it four thousand miles away in my second home near Ottawa! Growl! I roar!

The light is getting dim and I am almost home from my flight when I see her, the kid! There she is!!! She's the young, corporal, from Quebec, who works for me yet, who looks, maybe, fifteen and she is out jogging in the dim light! Which causes me now to smile most broadly, for now, maybe now, finally now I have a chance, once again, to indulge my other, deeper, hobbies just a little bit further than I ever thought I could and yet, hold down the biggest job in Canada as well!! I am extraordinary! So I pull over, roll down the window and offer her a ride, while you wink at me in the mirror, Jessica, girl.

The next few week of flying the Queen and running the base go like a breeze for me now! In every picture I rule, and sometimes I see that little smile I have after the kid begged me on her knees and cried for her very life! I offer this journalistically to the world, my little secret self, I offer seductively to the world's female reporters. As I fly the Queen, girl - this most secret hardened smile is in every news photo of me!

HAND WRITTEN: STATES EVIDENCE, Serial Number: 73940t6

Notes: Printed out on 7 Mar 1999, from the printer and laptop of Colonel Russell William's laptop. This is document 1 of 567 - mostly digital pictures of suspect in hundreds of bras of underage girls stolen from girls all around his house near Belleville, Ontario. This document as not been altered in any fashion and is now marked state's evidence.

Signed,

Sgt D. Thompson,

Ontario Province Police,

Belleville, ON

Postscript:

I was stunned when I saw this story on the Internet I could not make sense of it no matter how hard I tried. I have been in the military and I have driven all over Canada and I wrote this piece to shriek to the World a big “Why!!” I could not understand HOW a man could do such a crime and risks such wealth and status and career as well!!

Then I remembered that Satan had fallen from magnificence in heaven, because, in God’s words himself: all due to pride.

For me, *that* ancient story had answered the unanswerable questions in this one. And though I abhor this man’s acts, I wrote this to show how the story, or parable, **is the only way answer to such unanswerable questions**, for, unlike sciences like psychology and sociology, who can only delve into the motivations of darkness, which are obscure when a man like Williams acts so very much against his own self-interest, such as this man did. But, it is the story that bridges the gaps of facts with meaning and only a story can make meaning of this world and of why killer’s kill! It was all about Pride.

And our God, though mighty, is quite, in His words, “lowly” and kind and giving.

Yes, indeed, our God is lowly to put up with the great amount of evil people all around whose feast is on pride. It makes me glad to be humble.

From a true story, that even as I - God please protect me - that even I was in his polluted head for a half hour to write this, I really don't understand him that much, except I did get out the self deception some - that he chose his victims TOO close to home to have such arrogance that he could get away with this!! I believe from a short story's requirements, that I also was successful in this story too, about self deception. I try not to offer reasons other than what I know to be true of evil - that it is largely ego based, because satan's fall was due to ego and every bad thing that happens on earth seems to be due to ego. So, I stayed with my biblical view of Evil, which, like all the splendid word of God, it gave me so much more to say in a story, the spiritual side of the story. It says to myself to not seek out ego, like James Herriot, to be humble, is to be wealthy in its own reward. There's a balance of healthy confidence based on righteousness and wisdom, though and ultimately through learning real confidence in life through proper experience. It's nice to hit two home runs in this story and 'Tea is Served' for I have had little exposure of short stories, nor have I read much beyond Chekhov, Tevye's and Parables and James Herriots. I'm always honing my skills of writing in case I should ever get an assignment requiring a quick write.

I'm writing from deep spiritual understanding of humans then, like 'Tea' is about fear of controlling people and how Captain gets his space (somewhat) to have his own dignity.

To keep writing, the focus was not on the actual events but on the spirit from the beginning, and the only way to get at the Colonel's truth was to play it straight from his awful head.

I did think about the set up that would go into a story viewpoint of, say, his secretaries:

[They had Worked Close with him! they said](#)

They are reading the headlines over coffee break. There's been more murders to discuss and they are so depressed and scared. But, finally the hot coffee kicks in and the topic shifts delightfully around to their handsome boss, who is in the paper, again, in one of his flights to ferry the Queen of England all around Canada.

"Colonel looks so sharp with the Queen!"

"OH I know! He's so fit, so sharp and so rich!" one says suggestively. She seems somewhat interested in him, so another gal counters with:

"Doesn't he have a wife, somewhere?"

“Oh, yeah’s she’s an exec for a non-profit firm in Ottawa and lives there.”

“So no wonder he seems like such a bachelor - his wife lives far away.”

“I’d never let that guy off the leash!” they joke. He’s so cute and charming and like a toy, they play with him all week in their gossip hour at lunch.

They pour each other more cups, the flyboys are not in and they can relax over some coffee and most juicy gossip! Flyboys, as they call them, are always so dashing and handsome and cute and cut and following the various ‘Femme Fatales’ and soap opera dramas has become quite a hobby for these older office gals of the Belleville AFB Human Resources Claim Department, and the Colonel’s Administrative Staff down the hallway. It’s human nature, well especially for gals at breaktime to gossip.

“I know, but sometimes he seems like he wants to hang out with a girl - Corp Marie Comeau.”

“You think he’d pick a more sophisticated lady, like a lady officer, than just some kid. She looks so young.”

“She’s only 24 but she looks 12.”

“Flyboys. Who knows!”

They all laugh heartily.

The next day at lunch, Jill announces

“Yeah, Sally, I just remember something! She says juicily “I saw him give Corp Comeau a ride to the control tower the other day.”

“Oh, that’s not good for his career! She’s a young *enlisted* girl from Quebec!”

“Really!” now the gossip group is really juicy and enlivens them the rest of the week when the flyboys are still all away.

Start of Plot Turning Point 1.

It is only when the police show up asking about this girl that they really start the gossip machine going, for Corp Comeau has been found brutally murdered alongside a jogging trail near Colonel’s home.

The gossip coffee group tongues are all now really awaging!

“Surely a man in his position would Never risks all that to do such a crime!”

“It can’t be! He has flown the Queen of England all around Canada several times!”

“They have the Secret Police do background investigations, don’t they? How could he have passed a background screen if he was a sexual predator?”

At this point this is still mere gossip, albeit the most juiciest ever until **(Plot Turning Point 2)** they took a relook at the pictures of their boss in the newspaper with the Queen of England:

“He *does* seem to have an evil gleam in his eyes!” one gasps.

Shock hits the group on the Richter Scale.

“No, that’s just Colonel.” His secretary defends, “He would never do such a thing to his career or his wife!! He is pure officer, he would never risk such a fabulous career! This is some horrible mistake, surely! I think it’s a set-up!!!”

But, the real story unfolds, that the police reveal the press that their Colonel has a collection of over 500 digital pictures of himself in stolen underwear he’s taken from very young girls living all around his home in Belleville, Ontario, and one in the Quebeci girl’s panties. Then there are more pictures found - of her body. And then, another, a video of a girl begging for her life. This was (Name?) Stephanie Allen, a murdered girl found dead in her home earlier that year, near the Colonel’s home.

Before the week is finished, their boss has gone from the very top to the very bottom of position in life: He has confessed to being a serial killer and sexual predator.

What had been a delightful gossip was now a heavy cross that they would carry the rest of their lives of having worked so closely with such an evil person. Little looks and little sentences would haunt them the rest of their lives of having worked right along sides a serial killer. How close had they been to their own deaths? “They had worked close with him!” they’d said!

-

Well, this too, from the critirium of Short Stories was a success. I like building up a track record with myself of quick successes, but, not about murder! I like the intense plot turning point to be, Agatha Christie-like, in unveiling a murderer amongst us.

The Plot Turning Point in Bold shows how compact the story elements can change - even within one sentence. Here we have the apparent subject of the story which is juicy gossip talk go to Murder within one paragraph. It’s intense because it is so short. I think it has the capability like Jesus many parables to convey much more spiritual truths. (I later experimented with dramatizing a parable to capture this phenomenon. And I feel great about it!!) See AOW Masters for this essay in the Short Story Section of Genre Studies.

To make the story into a novel would be expanding on the story, in more detail, to pace it more, develop it more. I think Short stories go more boldly into the very Core of the story, and perhaps it makes them easier to write, as I have

written several now in a row. Like parables of Jesus they go to the heart of the matter quickly:

I am paraphrasing this:

On the Road

And, walking down the road to Capernaum Ten Lepers came upon Jesus, begging to be healed;

“Son of David, save us!” they cried. Their skins was most lecherous and seeping horrible wounds were upon their face and fingers, their clothes were ragged from living outside the community all this time, some, most of their poor lives! Only surviving off the mercy of long distance strangers, who left them food on the highway and ran away. They all had to holler out everywhere they went: “Unclean! Unclean!” lest anyone catch this horrible disease.

And Jesus had compassion for them and stopped his long walk was unafraid to lay hands upon them all saying, boldly “Be healed!”

And then he instructed them to go to the Sea of Galilee and wash themselves and report to the high priest of Nof Genosar who would, according to Jewish law, pronounce them Clean.

They ran down to the sea in earnest, and dove in as they were. They then finding themselves completely whole when they came up for air, screaming, dried off with linen given them from the laundresses at wash who saw their jubilation. They went running in their sheets to the priests house, where they were declared clean and were seen running in the streets dancing and rejoicing loudly and some went straight to the pub for a good drink after ten years of living in the dusty roads between all the towns.

But one, his name was-----, he was from the Samaria and only a half-Jew, when he found himself declared clean he came running back along the road towards Capernaum, where after a half hour of sprinting he found the master, Jesus, still walking, and boldly calling to him:

“Lord Jesus! Lord Jesus! Lord, Jesus!”

“Yes?”

And he ran up to him and fell out Jesus’ feet, crying and thanking and worshipping him who had set him free!

“Were there not ten lepers on the road? What happened to the other nine?” Our Lord had said.

“I don’t know, my Lord. I am just so thankful that I didn’t look back to see if they were following me!”

Jesus smiled warmly at this man, and said “All your sins are forgiven, go home and sin no more.”

And this was a man who had murdered his own brother! As he looked up to God he felt a huge boulder came off his shoulders, and that very hour, he went straight back home to his sisters, who really did welcomed him back into their house and it was this house where he died many years later and he was given the funeral a weathy, wise man, instead of a poor, murdering leper.”

Wow, though it is not my story, the paraphrase-writing was tight, compact and fast. I did this one in a half hour. (a reading a few weeks later caused me to cry, even though I am the rewriter of it)

There doesn't appear to be any ego in these stories that compel me to write of the great themes of my life, like the Sea, Love, Glory and so on. There's just short, microscopic analysis of human spiritual character, of thankfulness, worshipping God, and turning from sin, etc.

Martin Garcia

I have been experiencing the process of developing the habit of a writer's microscopic dramatic, yet spiritual examination of people in every day life - as demonstrated from a dramatic tango with a very good looking, muscular guy named Martin Garcia:

*I pushed him, teasingly around the room, it was the writer in my, delightfully playing with a player. I didn't want to sin anymore and I was saying, lets' just be friends, then and he was wiggling out on that for some man-reason "I need a release!" and I said "Well you have a lady friend - and, Martin, I'm good with that. I'm okay with it!" and I had said that I was only really looking for a friend OR a long term partner - not a F*ck Buddy, and he said "I'm a Catholic and you're not going to change me!" and I jousting back "Of course not - I'm a Non-denominational and you're not going to change me either!" I said it laughing too because I knew I was going to walk right out his very door unscathed. A while went on like this, I had too much fun with it, I confess - I chased him around saying, hey, stop crossing your arms, you're all locked up like a safe now! What's the deal with that! Aw, you're such a ladies man, Martin, I bet you have many girls all around..." "Yeah but I don't have YOU!" and so on. "Well you could have me if we were exclusive." I counter. "You mean like a relationship!?" "Well, why not? But I am a Christian." "I am a Catholic!." There we go again! But, his arms are still crossed and locked up like a safe, I remember he's had two drug busts (and TWO STRIKES) and been in prison and, although he is so smart and so savvy, that I can't really trust him, so I'm done with such negotiations of any kind! Finally I hugged him and left and, though I*

would have liked very much to have been his friend, I felt like a ton of weight came off my chest!! I knew he could have never been my sole man -- or could any (????)

But as I was watching this drama, I was dramatizing it for myself, and in addition, casting my role off as winner of the bout. It was practical exercise with writing, but I was coming out from under his shell and standing up to be a Christian lady. I should have never gone to the home of a man, unchaperoned. I'm not sure why I did that so easily -well it was all the fine food he'd just spent on me, well, and the drinks! Though I told him I'd buy him such a meal back on Father's day, I still felt the heavy pressure to cuddle up with him and give him some innocent companionship. It's worth a dramatic revisitation to uncover all the pressures I faced there, but mostly what I need is to be forgiven and washed clean, Amen. Never go unchaperoned to a man's house or be alone with him, again!!

As I reread this small paragraph, it, too, is a successful short story. Perhaps I have learned my lessons in how to write them -- and how to live a clean life!! But I'll always keep polishing!

Postscript: Martin kept calling and texting me and I could not bring myself round to get back up with him and then I dated a sailor - Berto- same thing, I couldn't make myself get back round to him, though he was really swell, like Martin was. (he took me to the San Diego Zoo, which was pricey date, for sure.) I found, that my guys in my writing - Jack, Daniel and others were men enough for me right now. I've even given up sailing to get all this writing and these men, in my life. I have focus and these guys would get in my way.

Some of this next story came straight from this little tango I had with Martin, further showing my attention to story:

Pas de deux

A dance for two, not more than two!

I need lots of Sex!

Well, you have ten girl friends!

I know but they stop having sex with me after a while.

Because they see you don't care for them, not really.

Well, If I spend a lot of money and give a lot of myself - what if I do all that and she still leaves me?

Well, then, you've probably picked the wrong kind of girl.

I know, but I've tried to find the right kind.

The right kind - or - the beautiful kind of girl?

I don't know anymore.

Well, when you get hurt, at least you would have known what it's like to really please a woman - it's all about heart, it's not in the stroke or technique at all!

Damn! I just want to get off!

I know. That's why I don't feel masturbation is all that wrong.

Well, I miss the touch of a woman

You can't have it both ways.

And I am lonely too.

We see an elderly couple in the next both that have been together eons - a probably have not had sex in decades. I acutely understand his dilemma. What if he gets locked into the relationship without the sex, or if she gets ugly?

He sees such a trap this all in this old couple and gripes:

I just want to get off.

I know you don't want to be cornered like this and I am sorry.

I just like sex without the relationship politics.

Well, and that's why you're still alone.

Shee-it! I wasn't subject to all that above, damnit, I am not lonely nor lacking in neighbors and friends, and writing and I'm trying to stay away from the above scenario, the sex-trap of which is not mine own!!!!

That's where a good girl comes in, she'll look beyond 'your stroke' to the fine guy that you are - if you give her your heart. We can do so much for a man! I don't understand why they can't see that! I am consummately skilled in the arts of womanhood, cooking, cuddling, love making and, shee-itttt I also can pull in the bucks in my truck!!!!!!!

What's more gripping, to me, personally: What if he gets a good lady, like myself, who gives him good sex, and he *still* feels compelled to stray? Or, he finds another beauty or one more wealthy than me? Since it's only about sex and ego to men, perhaps there's not one on the planet for me?

I see couples all around me all the time. The clock ticks tocks and my beauty slowly drops, but one fine shining thing is that I still have God and my writing.

Alas, all this relationship stuff is taking away from all my writing! Was a man really worth missing out on my clearcut goals? He had put so much pressure for me to perform, to drink, to jump on top, to eat bad foods, and I know that he didn't know it - but I was thinking all that I want to do is write and you're putting such pressure on me that I am getting nothing of what I

want done!! He was even seeing other girls, to boot!! Ultimately, it seems the price of a man in my life has become too high!!!

This is my scenario -- or should I say requirements list:

Needed: A Clean Pair of Jeans, filled

ISO S/DM, Christian, Conservative, CLEAN, Well-Groomed man who has clear-cut financial stability; who wants a relationship for the real companionship that comes with it. I have a lot to offer a man and I know my worth as a woman. I really like a man that will wear newer clothes when he's not working - but, it doesn't have to be Armani! MUST HAVE AT LEAST a nice, new clean pair of Levi's and clean t-shirt. I'm very self-supportive, friendly, kind of woman with multiple interests from sports, biking to Arts and Science. I'm very straight-up, Christian, and affectionate, whose just been working a whole lot and wants simply to cut to the chase.

Christian inquiries only.

and, I'm not going to fall for this 'relationship' stink men all fuss about. Either he wants a companion, or he's gone - I DEMAND THIS! Je demand! For I am worthy of it, mostly. And you're not going to manipulate me out of my own beauty which I offer as reliable, steady companionship! Go away players I am not playing your games no more!! I win! But I don't want to play anymore!

Side personal note: had to let "Rejectos" go and not ruin my life. My entire family, including my sons has rejected me and though this is intense, I do have my wonderful God to love and sustain me and that everyone who actually gets close to me finds me wonderful, I can tell by their affectionate action towards me (Multiple nicknames for instance, Juan lends me 1369 dollars, etc) but I find it difficult to get near people. I make a friend named lori and despite my kindness to her (she suffered miserably from MS) she, too, rejected me. I know I was talking about dancing, which I felt she could enjoy. This was the only reason she rejected me, because she was too miserable to dance. I felt bad for saying this and apologized, but, too late, she rejected me too. I had trouble petting the "Los Kitties" and dog, Solo Bino after that. If they edged away from my petting I felt sharp rejection once again. But ultimately, I felt loved by God enough to not let Rejectos ruin my life. It was a choice. After that lesson I found that I could also not let the multiple and pen-ultimately dangerous trespasses of cars upon my safety, ruin my driving time. I would get so angry!!!!!!!!!! So for a long week I practiced this sentence "Don't let them ruin

your driving.” And I had a wonderful week of driving, was very productive and ended the day with more energy that I started (My sugar was low that week too)

And right after that then one did actually slam into me, the other day, and because I was practicing not letting cars ruin my day, I was so calm and relaxed that I realized how to successfully navigate my career around this. I even walked up to him, coolly saying. “What’s up?” in fact I was impressed with my own cool demeanor, reminding myself of the cool Martin Garcia. Perhaps this is why I was so attracted to him, for I had been searching for this ability to be so cool.

Side note: it was such a minor crash that I was able to wipe all “Damage” off with a rag soaked in gasoline and underneath it was a perfectly unscathed bumper! “What Crash!” I then laughed quite hard at myself! But the rest of the night I overanalyzed the scene and based upon the angle of the paint ‘dab’ on my bumper I concluded that it was he that hit me. I recalled his face - all swollen and old. He was a senile old man and he had crashed into me and not even known it. I tried, before God praying even, to analyze my part in this, for it was in my best interest to reconcile my actions to myself and learn from this. But I could find no gap in my attention, nor mirror blocking the view. I could ponder it all night, but I could not find how I could have avoided a car that came from behind my turning side, from beyond my view and choose to not allow a semi truck that was already there before him the room to complete a turn. He *somehow* expected my semi to stay in the right lane and did not avoid me when I did not. He crashed into me. Gosh. It was nothing. But I take all things about maneuvering and avoiding very seriously. It’s the constant dangerous trespass that I just don’t get excited about anymore, for I can only control my actions and in the event I did nothing neglectful for it was all his doing. Other than a laugh at the paint, I got something really powerful from all this, the ability to not let the actions of others ruin my day. I learned to not get so flustered and really, I have the awfulness of my family to thank for this. I used their evil towards me, to become a strong, unscathed and warm person. I became better for this in many ways, to include even my driving. Also I now pet the kitties and the dog. I don’t spend a lot of time making friends, because I am working so hard and it’s frankly not worth it. unless it’s a writer or sailor or church group, I just don’t want to waste the time and the repetitive lesson to not let human beings or even animals, ruin my day. I’ve learned from all this a strong lesson and I want to go on, without them.

Myrna and Captain La Fouché

So, if I had this capacity to write well on short stories, why couldn't I write Myrna and Daniel well? Well, perhaps I just did in 'Tea is Served' where the Asian lady - who is not even half as horrible as Myrna!! Well, I qualify it as such, I guess I change my mind, I guess I did do it after all. But I'd like to be clear on why so that I can duplicate the effort. I know I relaxed some about the specifics.

I guess the perfect antagonist to Myrna is her cocksure boss, Shane Harrison, who is white, confident and a very good manager. If I were to seek artistic revenge on her character (Not in real life, just in story written ONLY for my reading), I would have to write of Myrna and Shane who in real life have the territory being battled over, versus Myrna and Daniel who don't have the same territory to battle over. Of course I would have Shane win. Not because he's white, but because he has the power to stop her abusiveness!!

As side note I learned later of Shane, from Marcos, "Shane was under Dave Powers' and has been promoted twice over them both." In other words geeky, nerdy Shane won! I have always enjoyed the fact that he was a serious boss over her and won by his own confidence and assertion of self, without getting ugly, ravenous and monster-like ugly Myrna always was. This is a Sheltonian Pay-off for me.

PSALMESTRY AND POETRY

David's Psalms, Mostly

Not only well worded, well populated, but the Psalms delight in understanding of the Lord, his statutes, his ways, his laws:

Poetry, Mostly Mine

I can't be humble about my poetry, I absolutely love it and have reread and reread it countless times. Do others feel the same way? Probably not. But maybe while being caught up in the intensity of the scene the expansive words might arouse a taste of the senses as the words whip meaning into feeling. Who knows. They are there because I feel them to be there and love them. I'm not

humble as I should be and this worries me. Well....Stop... I guess I *do* have a humble heart afterall, and, with this words of feeling shake me nonetheless. Gosh, the fact that they are mine own? Well, it shakes me nonetheless as well!

Here's one of my many favorites:

Home Coming SeaSongs

Her bridge sounded off in mid-harbor in the cry of the mighty ones of the sea: of the deep diving whales, of the ocean-crossing albatross, ah... of even the prey landing screeching upon her deck after sorties in the stratosphere.

Only the lilt of verse could capture what the crowd awaiting at the carrier pier felt when *Connie* steamed their men back to them, for their men were each households' heroes whose histories are of the chantees songs, or a round the capstan-sing; are now sung in the F-14s solo flights, or in the SONAR pings of the Deep.

Utter seaglory, a sailor never got over that... I never did.

OTHER GENRES OF INTEREST

Ragtime

Wild West

Arabian Nights

The examples of the three genres right above are genres I'm interested in writing about someday. I'd really like to keep my work focused right now on The Sea as it establishes a recognizable subject matter for myself.

(A repeat essay:)So much of my interest in writing came from Disneyland (POC) and a handful of movies that I saw at age seven (The Three Musketeers, The Sting, Butch Cassidy and the Sundance Kid, that, I should study these to find out my vision of writing, for these were the very iconic moments in my very young writer's life. (Also Tom Sawyer was huge for me!!) I should understand these works better, what they mean to me as an artist so that I can capitalize on the elements within them that spawned me as a writer at age 7. For instance, I love the Picaresque. It's like its been built into to me to love it. I can go back to The Three Musketeers and element by element go through the movie

showing what I loved about that form! It's a real phenomenon to me that, with the movies I can analyze as a writer.

**But as a writer, you have always to ask yourself "But!!!
How do I do that in fiction without pictures!!"**

And of course the **Camera Eye is the pictures** of writing is it - scenes tied together with sweeping narration/verse. This has really boldly helped me write and I believe God directly helped me with it!!!

Actually I have developed some pictures too to go along with the writings to really help my strong vision along - very much my Iconic Picture:

Jack on the Rail Way Tracks

But with the Genre Studies I hope to see the content and other styles that help define a Genre. For instance, Guns, Cowboys, Frontier Towns, deserts are all 'Content' or story elements that define The Wild West. But what is it about the Story form that makes them Westerns? The iconic Shootout? The background of the Dessert? What is it about Shahrezad that makes the writing Persian?? I would like to know more so that I can summon more culture, more subtle skills of writing. In other words I'm going beyond mere excellence in story telling and going into ancient forms of story that pull up a lot of history and resonance.

Insert on 30 November 2014: Coincidentally I had access to two period biographies of Agatha Christie and Theodore Roosevelt within a week of each other (due to intense boredom on the road in L.A.) and these helped me gain an understanding of what I was trying to add above; that was that I experienced a great deal of **history and backdrop to the era**. Ultimately to answer that question one needs to be a history buff, for, it is history that gives a great understanding to the elements of the story and to the big movements going on during the time. A big movement is like a big happening like the world wars, or massive migrations to the West and, curiously I found as I travelled all over America, there were times of enormous philanthropy and culterization: of Rockefeller and Carnegie and so on. Christie's world was about how British Culture was rich and luxurious and ruled the world. How one could travel on a train all the way from Pas de Calais to Baghdad, a lost luxurious world, for the world wars, Cold War and then Islamic extremism took this luxurious train ride and world all away, never to exist again the Orient Express. What a charmed world it was and Christie captures it well. It was this historical backdrop that helped me realize the importance of history on a piece and how it affects the reader. It's a backdrop I have in DS of the NavyLand I write so often how we once ruled the entire Pacific.

I need to read more history.

(Another big but awful movement was the development of fascination with evil - I can't think of Sherlock Holmes' London with thinking of Jack the Ripper. I can't think of the 1960 without thinking of drugs, Manson, counterculture and of the bible mentioned "Great Rebellion.")

So I began to read a lot on History, because its useful to my real career as a writer, not because I am a huge history buff. I see it as a way to increase content and thus increase the power and pleasure of my storytelling ability. For example, knowing that sea songs were very popular on board, I developed my own and increased my scope to add lyrical content to my stories. It is this reason that I found picture period books pleasurable as they richly add historical content to my writing. And in fact, I found any non-fiction writings powerful to my story telling ability.

Back to original, earlier writing:

It was Road Warrior that finally gave me an understanding of the Mythic Journey always seem to have some kind of wilderness (Like Hansel and Gretel and Little Red Riding Hood always had a forest) or, Waste Lands, like the Outback. From this, I saw that I could bring the Waste Lands of Road Warrior into my writing on LH and that the inspiration was there, although very hard to come by (See Section on Research) that I could finally come upon it, really by meditating or pondering what these things were to actual stories, or story ideas.

So, not just in the Mythic Journey, but in the others, the Gothic, the Westerns, so that they are not limited to mere places and things, but so that they can be used else where to enhance story. For instance, the wastelands of the Western being used in the Outback of Australia, with very Australian type people!! And that, I could rebring this back to America for my own kind of Trucking Waste Land!

The Picaresque has rogues and rascals in it, being wise and comical and even adventuresome. There's more to it than just objects, places and actions. It has some deeper elements of story telling that can only come across by Artistic Pondering Looking for Inspiration. For instance - Seafaring always have "No shitters" in them, or "yarns" or "talkin story" I made a detailed analysis of seafaring stories in this genre. What I'm saying is there is more stuff in genres than just objects and places and to define them would be to limit them, not only are the things and people in them different but the form of story is different too, so they have to be pondered upon to discover not just what they are but, how to use them!!!!!!!!!!!!

For instance, what is Ragtime without the clothes, hats, tenements, music of Scott Joplin? I tried to read 'Ragtime' by the way and Studs Lonnen. I got bored, but with the idea that people love experience and that if I could give them back the experience of Ragtime that they'd really get into the piece. And so I went everywhere driving in the North East, looking for that: Chicago, Joplin, MO, Joliet, Jamestown, etc. I am a driver and what an education was that!!! So I took a lot of pictures, particularly of Jamestown and Jimmy Mac and I found the Ragtime there within it, although it was hard to uncover sometimes. It was immigrants, it was Capone, it was in the architecture of the times, it was in the Irish. With my camera eye and vision of story I feel I have something to offer **this wanderlust of people in love with Experience - that of which is found so well in Disneyland - from New Orleans to Tom Sawyer's Island!! You just have to have storytelling skills to bring this all alive.**

Part 1.5 GENERAL REVIEWS

I want to separate this section of essays because they are not always favorable to learning a particular genre well. It is more my exploration of their story telling ability, or lack thereof.

It stuck out in my mind as a particularly male model of story telling, not to be prejudiced, that to me had a very dull take:

Man is very competent, he rides in town, single with no family or baggage, immediately takes the side of the underdogs in town, he confronts the big town bully and wins the heart of the underdogs, one of them, of course is a very beautiful, but helpless woman. This was, from my recollection, from Zane Grey that I got in Rifle, Colorado Rest Area.

What if the woman wasn't beautiful or single or had eight kids or was a bully herself? What if the town bully was keeping order and peace. What if there were no big railroad company to bully the poor underdogs out of their ranch and town?

Another story that I love, and have a copy of, is the movie "*Master and Commander*." But there is very little to cherish, I really can't complain too much because it is a fine movie, but, again I was bored by it and I really didn't understand why, since I love Russell Crowe, and the ships were really well done historically, in fact it is the most historically correct movie I ever seen!!! I was so thrilled to find this very ship in San Diego, by the way.

It wasn't until I heard a book on tape of CS Forester's "*Beat to Quarters*" that I understood some of what was lacking in *Master and Commander*. Again *Beat2* had scored a definitive success on historical accuracy, it had action, a terrifying villain (El) and a scary plot that this villain was really going to take over the New World. But I found it dull going. I think, though I am not sure, that it is the plot of the male paradigm that I found, again, lacking. Certainly the Captain wasn't charismatic to his men on board. He kept being an autocrat and completely to himself. At least Jack Aubrey was fun loving and outgoing and knew when to pull in the reigns and be Captain once again. It made him a delightful character. Forester tries to make this Captain have quirks, like be a quiet loner and worried about being bullied by his crew lest he order a syllable

or two of kindness. This, to me, didn't work. I struggled to listen to it, when I was incredibly bored on the road.

I then remembered the Captain of the *George*_____ of the true story "*Shanghaied out of Frisco in the 90s*" (not sure of ship name) who not only employed Shanghaied crew members out of Frisco and who had a hobby of medicine and practiced it own his own crew. He even had a skeleton colorfully named Jehosaphat and a delightful chapter during a storm was "Jehosaphat Rattles".

This quirky captain has a "Dorter" and plays a joke on the writer of the story (who was shanghaied) and the guy thinks she's a beauty but the captain's daughter is three years old! It's funny. Theres a murder, theres a lot to this story, theres a romance, a "Smoker" boxing match. It's fun. It's quirky. It goes a long way to Australia. It's all true, too.

It engages you, that, the captain is quite flawed. **It engages you period.** Its not just about how strong the lead male in the story is, which is always of course, the Captain. It's not about strength period. **Strong people are very boring. They don't engage the reader.** The quirky people, like John Steinbeck's crew in *Cannery Row*, are quite interesting, if underdeveloped.

Future Topic: What is reader engagement anyway and why do these two stories don't have it a lot??????????

My own mother could be so cowardlike - and yet so heroic - she could be dying, but she would make you laugh quite hard!!!!!!! She was gentle and supportive, conniving and timid. Here is a juicy character. She said, on her death bed, after I cut an ingrown toenail off (why should she suffer that too?) And she just says "I'm outta here!" and though she can't move at all, she makes motions as if to go. It was really endearing to me. She made faces that were funny. She cracked jokes. I still have some of her faces to delight myself with. Yet at the time she could not move at all! True to the consummate nurse that she was I could inquire of medical questions that she answered in split second timing. I still can't remember what BUN stands for, though I should know since its in my blood and also because the doctor told me. She, however, though completely incapacitated by Parkinsons, answers me without a second hesitation: Binary Uriatic Numsquatchateryialdlf (or something or rather).

She is an interested character. Her humor when all has been deprived of her, was beautiful and warm and just completely wonderful. I will always cherish these memories! JOOOOOOdy Wooooooody, Mom, I love you still! Yet she could let the molester work and even lie and cover for him. She was weak, I do not blame here. But simply threaten to call the police and he never would have misbehaved again. Or, heck, say this: 'look if you even look at another women or girl you're gone for good! I just don't get it why she

COULDN'T lift a finger for me. She didn't know, despite having spanked me, and disciplined us our whole lives, how to draw the line with a man. She couldn't say no and mean it. but, I love her still, this is my journey into delight, is, that, flaws and all, I do dearly love her yet. Its my choice, but Joooooooooody was my girl, of whom was moulded me!

Part 2 : AUTHOR STUDIES

These tend to be the most productive in my studies of story, for you get examples along with it to document the excellency. It's more a practical study. George Lucas, Joseph Conrad, James Herriot, Pappy Boyington, Anton Chekhov, Sholem Aleichem, David Webb Peoples, Dr Seuss, Stephen King, Anne Rice, Shakespeare, Chaucer, etc. Not only do you get to know how to write but how to live your life in a way so that you can write, so these are very important studies.

Joseph Conrad

and Creation of Lord Jim

“Joseph Conrad said of his hero: One sunny morning in the commonplace surroundings of an Eastern roadstead, I saw his form pass by, appealing, significant, under a cloud, perfectly silent..” Biographers and critics have tended to give little credence to Conrad's self-admitted sources. Thus Ian Watt, commenting on Conrad's surprising assertions about the source for his character Almayer: The offhandedly preposterous exaggeration is characteristic of Conrad...”

NOT SO, MY CHARACTER OF JACK CAME TO ME IN AN INSTANT THE SAME WAY.

Now I had pre-intentions of capturing the man I had lost in the Navy and had attempted to read Lord Jim before I started on DS, but to this date (6/28/2019 8:19:18 AM) I have not still. The book lost me right away, though I really liked the idea of fallen hero – the title, so compactly says it all- for, if he had not been fallen the title would have been Lord James and it would not be so utterly

compelling. I wrote the book I wanted to read – that Jack, wildly popular, leader was also fallen and drunken, (like all around me now in my new job at Action Cleaning) and that, in longing for my sailors while living in Bremerhaven, I made up Jack in desperation – I can remember the very instant it happened just like with Conrad – and the prep I had with a reading attempt of Lord Jim and ‘The Writer’s Handbook’ that I brought with me to Germany, that and longing were my three ingredients that gave birth to MY Jack and one instant I longed for him I found him in this inception in one instant, though the background was there.

That’s the importance of prior research- the very fertile birthing ground in which creative inception can occur. I struggle with eating to give me more energy to be able to keep up with the demands of this story – to interview real sailors and real guys to get my story moving in this background.

I found that the Navy was compelling too – and amazingly I am ALL OVER Navy ships these days and find a dreamy, amazing job God has given me, helps me feel in touch with my Jack and an amazing God who tenderly cares for me to place me exactly where I needed to be!!

In fact, there are lots of studies that strangers can incisively sum up who you are better than you can yourself – through observance people can tell much. And I wonder what they are saying about me.

To be so creative I am so incredibly sensitive – that the slightest disturbance distracts me – so that any observance of me made by someone who sees me trying to interact is going to be fairly inaccurate, for, when I am NOT in a crowd and trying to fit it, that is curiously when I am more myself and not to be haughty, but, in God and my ways I’m pretty darn strong to have driven a truck by myself for almost seven years and still be writing these stories over all the hardships. So to be me I have to close up some – not defensively – only because of this acute sensitivity I have to stimuli. I’m not a loner though, I’m just incredibly focused and want social contact -- I love it, but at the same time I shelter myself to preserve some calm.

Can one tell all this about me in a glance? I bet so!! And in Conrad’s’ statement I say, one can find all about the guy in one

glance – and in one title ‘Lord Jim’ which says it all, like the glimpse.

By the way, I **did** see my sailor Jack in San Diego in one glance when I was seventeen. If I’d known the journey this would have taken to get him by story instead of by beauty, now, I would still have undertaken this writer’s journey and yet, in my lack of beauty pursuit I lost the man I wanted to have, and regained him in my writing!! C’est le Vie!

I also wanted a great pirate captain – and many decades ago, when the Sandinistas were in power in Nicahundderagwa– Daniel Ortega became my sought after villain, because I didn’t think they existed back then for real (this was way before Saddam Hussein, Osama Bin Laden). But as I ponder Daniel La Fouché right now – he, too, came to me in a glimpse before – curiously though I don’t drink very much – on the bottle of Captain Morgan Rum!! This was my guy and this picture, full of the conqueror’s immensity, too, says it all!

David Webb Peoples

Story Writer of “Blade Runner”, and “Hero”

An underappreciated and wonderful writer in Cinema.

Check out the analysis of the one scene below from Blade Runner, and see how many powerful things it evokes:

Spices up a fight scene while bringing the characters to life:

“Don’t you hate having an itch you can’t scratch?”

Dekkard, while being about to be strangled and desperately to say anything to stop him. “Oh, yeah, it’s just terrible.”

You sympathize with Dekkard warmly, he’s not such a big bad policeman after all, this makes him more real to us, and less of a cardboard character – because it shows his fear and desperation and its so out of place in a fight scene that it is actually funny and warm. Its even a bit endearing – I am thinking off all the antics that the Little Rascals Dream up – to cover for not wanting to go to school. Its human schemes and frailty that is endearing and even warm.

You also get a good characterization of Leon in this scene – You experience in his actions that he is truly a Replicant – and as they portray Replicants as

Unmatured Emotionally adults, because this is a unmatured way to react to the death of his girlfriend Zorah,
And revenge towards Dekkard, who killed her. It shows his humanity, while also showing his monstrosity and Replicant hood.

Words are Picaresque – humor in a light hearted action scene.

Words make scene come alive: you're not seeing two people fight, like on a Pay-Per-View, your seeing real characters, that come more alive because they are talking as they fight. I put this in DS

DR SEUSS's Art

(The following was cut and pasted from Wikipedia, I believe)

Poetic meters

Geisel wrote most of his books in [anapestic tetrameter](#), a [poetic meter](#) employed by many poets of the English literary canon. **This is often suggested as one of the reasons that Geisel's writing was so well-received.** [\[53\]](#)[\[54\]](#)

Anapestic tetrameter consists of four rhythmic units, [anapests](#), each composed of two weak syllables followed by one strong syllable (the beat); often, the first weak syllable is omitted, or an additional weak syllable is added at the end. An example of this meter can be found in Geisel's "Yertle the Turtle", from [Yertle the Turtle and Other Stories](#):

"And today the Great Yertle, that Marvelous he
Is **King** of the **Mud**. That is **all** he can **see**." [\[55\]](#)

Some books by Geisel that are written mainly in anapestic tetrameter also contain many lines written in [amphibrachic tetrameter](#), such as these from *If I Ran the Circus*:

"All ready to **put** up the **tents** for my **circus**.
I **think** I will **call** it the **Circus McGurkus**.
"And **NOW** comes an **act** of **Enormous Enormance**!
No **former performer's performed** this **performance**!"

Geisel also wrote verse in [trochaic tetrameter](#), an arrangement of a strong syllable followed by a weak syllable, with four units per line (for example, the title of [One Fish Two Fish Red Fish Blue Fish](#)). Traditionally, English trochaic meter permits the final weak position in the line to be

omitted, **which allows both masculine and feminine rhymes.** [\[??\]](#)

Geisel generally maintained trochaic meter for only brief passages, and for longer stretches typically mixed it with [iambic tetrameter](#), which consists of a weak syllable followed by a strong, and is generally considered easier to write. Thus, for example, the magicians in [Bartholomew and the Oobleck](#) make their first appearance chanting in [trochees](#) (thus resembling the witches of [Shakespeare's Macbeth](#)):

"Shuffle, duffle, muzzle, muff"

then switch to [iambic](#) for the oobleck spell:

"Go **make** the **Oobleck** **tumble down**

On every **street**, in every **town**!"^[56]

Artwork



At work on a drawing of [The Grinch](#) for [How the Grinch Stole Christmas](#), in 1957

Geisel's earlier artwork often employed the shaded texture of pencil drawings or [watercolors](#), but

in children's books of the postwar period, he generally employed the starker medium of pen and ink, normally using just black, white, and one or two colors. Later books such as [The Lorax](#) used more colors.

Geisel's figures are often rounded and somewhat

droopy. This is true, for instance, of the faces of the Grinch and of the [Cat in the Hat](#). It is also true of virtually all buildings and machinery that Geisel drew; although these objects abound in straight lines in real life, for buildings, this could be accomplished in part through choice of

architecture. For machines, for example, *If I Ran the Circus* includes a droopy hoisting crane and a droopy steam calliope.

Geisel evidently enjoyed drawing architecturally elaborate objects. His endlessly varied (but never rectilinear) palaces, ramps, platforms, and free-standing stairways are among his most evocative creations. Geisel also drew complex imaginary machines, such as the Audio-Telly-O-Tally-O-Count, from [Dr. Seuss's Sleep Book](#), or the "most peculiar machine" of Sylvester McMonkey McBean in [The Sneetches](#). Geisel also liked drawing outlandish arrangements of feathers or fur, for example, the 500th hat of *Bartholomew Cubbins*, the tail of *Gertrude McFuzz*, and the pet for girls who like to brush and comb, in [One Fish Two Fish](#).

Geisel's images often convey motion vividly. **He was fond of a sort of *voilà* gesture**, in which the hand flips outward, spreading the fingers slightly backward with the thumb up; this is done by Ish, for instance, in [One Fish Two Fish](#) when he creates fish (who perform the gesture themselves with their fins), in the introduction of the various acts of *If I Ran the Circus*, and in the introduction of the Little Cats in [The Cat in the Hat Comes Back](#). He was also fond of drawing hands with interlocked fingers, which looked as though the characters were twiddling their thumbs.

Geisel also follows the cartoon tradition of showing motion with lines, for instance in the sweeping lines that accompany Sneelock's final dive in *If I Ran the Circus*. Cartoonists' lines are also used to illustrate the action of the senses (sight, smell, and hearing) in *The Big Brag* and even of thought, as in the moment when the Grinch conceives his awful idea.

Recurring images

Geisel's early work in advertising and editorial cartooning produced sketches that received more perfect realization later in the children's books. Often, the expressive use to which Geisel put an image later on was quite different from the original.^[57]

- An editorial cartoon of July 16, 1941,^[58] depicts a [whale](#) resting on the top of a mountain, as a [parody](#) of American [isolationists](#), especially [Charles Lindbergh](#). This was later rendered (with no apparent political content) as the Wumbus of *On Beyond Zebra* (1955). Seussian whales (cheerful and balloon-shaped, with long eyelashes) also occur in *McElligot's Pool*, *If I Ran the Circus*, and other books.

- Another editorial cartoon from 1941^[59] shows a long cow with many legs and udders, representing the conquered nations of Europe being milked by [Adolf Hitler](#). This later became the Umbus of *On Beyond Zebra*.
- The tower of turtles in a 1942 editorial cartoon^[60] prefigures a similar tower in [Yertle the Turtle](#). This theme also appeared in a *Judge* cartoon as one letter of a hieroglyphic message, and in Geisel's short-lived comic strip [Hejji](#). Geisel once stated that Yertle the Turtle *was* Adolf Hitler.^[61]
- Little cats A B and C (as well as the rest of the alphabet) who spring from each others hats appeared in a [Ford](#) ad.
- The connected beards in *Did I Ever Tell You How Lucky You Are?* appear frequently in Geisel's work, most notably in *Hejji*, which featured two goats joined at the beard, *The 5000 Fingers of Dr. T*, which featured two roller-skating guards joined at the beard, and a political cartoon in which [Nazism](#) and the [America First movement](#) are portrayed as "the men with the Siamese Beard."
- Geisel's earliest [elephants](#) were for advertising and had somewhat wrinkly ears, much as real elephants do.^[62] With [And to Think That I Saw It on Mulberry Street!](#) (1937) and [Horton Hatches the Egg](#) (1940), the ears became more stylized, somewhat like [angel](#) wings and thus appropriate to the saintly Horton. During World War II, the elephant image appeared as an emblem for India in four editorial cartoons.^[63] Horton and similar elephants appear frequently in the postwar children's books.
- While drawing advertisements for [Flit](#), Geisel became adept at drawing insects with huge stingers,^[64] shaped like a gentle S-curve and with a sharp end that included a rearward-pointing barb on its lower side. Their facial expressions depict gleeful malevolence. These insects were later rendered in an editorial cartoon as a swarm of Allied aircraft^[65] (1942), and again as the Sneedle of *On Beyond Zebra*, and yet again as the Skritz in [I Had Trouble in Getting to Solla Sollew](#).
- There are many examples of creatures who arrange themselves in repeating patterns, such as the "Two and fro walkers, who march in five layers", and the Through-Horns Jumping Deer in [If I Ran the Circus](#), and the arrangement of birds which the protagonist of [Oh, the Places You'll Go!](#) walks through, as the narrator admonishes him to "...always be dexterous and deft, and never mix up your right foot with your left."

[A.A Milne - Winnie the Pooh](#)

See also The Unknowns to be written like AA Milne's Winnie the Pooh, a story for "Kids"

[Stephen King's Maine](#)

Is a real phenomena I had in visiting Maine, involving a real presence he seemed to have over it and that I would travel great distances to be in this special 'fictional' world that he and other author's created, like Anne Rice's New Orleans, James Herriot's Yorkshire, Sherlock Holmes' London, Scarlett O'Hara's Atlanta, John Steinbeck's Monterey, Pappy Boyington's SouthPac, The

Pirates' Caribbean, and most curiously my Jack's San Diego, which hails from the statue put there of *The Kiss*.

I was very mystified by this phenomenon I call *Stephen King's Maine*, though I'd only read "*Christine*," "*Four Seasons*" "*The Cat's Eye*" and "*Running Man*" and completely immersed myself in his autobiographical and writing essays. I'd done many years driving before I got to go to Maine. Always, near Boston, I'd get near, then I'd be sent back down to Scranton, PA or Ohio. Finally on a couple of somewhat local accounts both Family Dollars and Sears out Goldsborough, PA, I finally just asked to be sent there and on the second account I, thrillingly, went ALL OVER MAINE! As I did (and looked for meeces, the plural of Mooses in dark, lush forests at night, and to the New Brunswick boarder of Canada and Nova Scotia) I finally went to a beautifully forested rest area that had, indeed, truck parking as well as a welcome center. It was here that I found a Stephen King Tour! And not only that but accommodations for my truck and trailer (in the very truckstop of Stephen King's movie Maximun Overdrive. So I got a tour (with a Canadian Sailor lady, ironically named Christine, whom I took an excursion to Bar Harbor and had Maine Lobster with) (I also made plans for another trip down the Maine coast in my tractor only) to Searsport, Maine. I digress.

Anyway, the tour satisfied my wonder, that I was not imagining this phenomenon, that this presence was real, others like Christine and the tour guide who was a neighbor and personal friend of SK.

One, SK did a lot of philanthropy for Bangor in a personal and involved way - this was hugely demonstrated to us on the tour. Two, it was a gigantic story of his and his wife's climb from poverty, to wealth and their dedication to each other that made it happen. Three, approachability of SK. Anne Rice has this two in her Vampire Ball, own website and approachability. I have, in the past, compared SK to Robert DeNiro and Brad Pitt, this enormous stars who are not available ever. They are not mythic like SK is either.

They, though they are very fine actors, do not cast such a presence over an entire region!!!

I think that, not I, but my Jack could be the quintessential spokesman for the US Navy, of the later Cold War or of San Diego, or, for the charismatic, forelorn, iconic and beloved lost sailor. I make a statement for the sea and for the Navy as does SK for his home, Maine. I make it a 'Big Concept' as one editor put it - its not about merely a sailor's story, it is, like *Gone with the Wind*, about a big story, the fall of the South, mine is the Fall of the Glory of the Navy.

So we get the big concept of Stephen King, that it is about **Maine, a different world than our own, a special world that conjures up not only fiction, but mythic things of yore**. When you go into Maine, you expect unusual and wonderous things to happen there. And why? Because it is the land of an enchanter, who lives there, like a wizard, who takes the lush, forested Maine and spins it into wonder.

Other takes are lush, too, like neighboring Massachusetts and Canadian Provinces. Certainly the Salem Witch Trials spook Massachusetts and all the colonial activities of the beginning of our country. *Sleepy Hollow* spooks New York. Perhaps because SK is of our time and so prolific that we respond to Maine even more. Perhaps if I knew more about Massachusetts (My family is from there) I would be more interested. Who knows. I just know that SK phenomenon is real, and, I took a vacation there hoping, just hoping that it might be real. It was and I am very satisfied for having gone there.

Side note: How often can I say that I am satisfied? Not very. Catalina satisfied me too. Mysterious island out there everyday for me to see. Satisfaction, a sense of complete wonder. I bet England would do that for me too.

Chekhovian Turnabout

– Pretty Woman

This song clearly shows a masterful Chekhovian short story and its sharp turnabout.

He's looking at a Pretty Woman, admiring her, but he doesn't quite feel up to her, singing: "Pretty woman, won't you stop on by? Pretty woman, the kind I'd like to meet. "Like to" are the key words - 'but am scared to". Then she starts walking away, and he swallows his pride "Okay, its late, I've gotta get up early..." Sour grapes (but not sour, just acceptance)

"BUT WAIT" – **THE TURNABOUT** "She's walking back to me... She's Walking back to ME!!"

The key to short stories are not to make them simple – for the issue in this song is not sketchy – it's about him and longing. The key to making it short is to take that issue seriously by putting it in it's own simple dramatical form to fully experience it. In other words it takes one 'Issue' at a time or one idea or one emotion at a time. The turnabout is heralded by the word "But" and "Yet" and other contrasting words that show direction change in the story.

The short story is not my format, but all writers whether fiction or non-fiction, humor, essayists, etc, can benefit by seeing the starkness of the form of Chekhov. It increases pleasure of life, too, to get used to seeing turnabouts and twists in the little stories all around us. There's also the simplicity of the story form:

Set-up: "Pretty woman, the kind I'd like to meet"

Beginning: "I'm not all that great, I can't really get a woman like her, gosh it would be nice, but, she's so pretty, she wouldn't like me. I looked at her and she looked away.

Middle: "Okay, it's late, I've gotta get up early... Self rationalization and leading to acceptance and then even moving on - which is to his next day, work.

Turning point: "But, WAIT!"

End: "She's walking back to me...SHE'S WALKING BACK TO ME!

AND

His life changes in that, cuz the good guy got the girl in this'un!

It's actually a profound story.

Sholem Aleichem Tevye-ism

I realized as I revisited the theme park in 2009 that the real treasures of the Pirates of the Caribbean was not the gold, but the pirates themselves - and

their world. And Teyve's character – up very close to see it well – is so rich and humorous and full of the real qualities we humans have, and as did the Disney Pirates, that I found it to be the treasure. It had to be not just close at hand, not just pleasant opposite characters to bring it out, it had to be richly developed in its own characteristics.

Seriously, believe it or not, Winnie-the-Pooh has these too, these rich, bumbling, up close characteristics that make children reading delightful to adults. I find myself loving to read about the greed of Pooh which gets him so fat that he's gets stuck in Rabbit's Door, and then gets yanked out just to get flung into the hive of bees. He neither gets stung, nor breaks bones, nor gets diabetes, high blood pressure, nor stretch marks. At his foibles he doesn't drop a bad word, only utters: 'Oh bother' gets through with delight us, not weigh us down (literally!).

To be honest the wild fluctuations and marriages of Liz Taylor and the crazy life of Michael Jackson engross me in the similar manner, as Pooh. Another divorce? Oh, Bother! I admit to feeling funny even just admitting to it as I admit to reading Winnie. I find their foolishness stimulating in that it makes you ponder life, people and 'the knowledge of good and evil', in short and brutally honest, I found it soap opera-like highly interesting, in a scientific and creative way. To call it entertaining would be too much, to call it parables and highly interesting learning would be right. I still feel superior when I don't do those things, and yet I do other foibles, and perhaps others are just laughing away at my troubles! I certainly am!!!!

On Lisa, Tom, Gogi, Chris Carroll and Chris – friends in North Park>
Four out of five in hospital in last few months!!! To my own dismay, I found the carrying on of these friends rather engrossing in this manner as well, though, as a person trying to follow God and not dwell on the faults of others, I still admit that I found it curiously engrossing that: Lisa's sister Gogi would in a drunken craze would woo Tom away while her sister slept and Lisa would cause a huge police scene when she awoke, fly away to San Antonio, Gogi would move in with Tom, then move away and then Lisa would come all the way back from Texas, come back to Tom, eventually drinking so much she'd be hospitalized with Pancreatitis, then go back home to Tom, who got pancreatitis landed in the hospital too, also with Cirrosis of the liver! None have stopped drinking! And I like my friends too, it sounds like I look down on them, but I don't. However I do find the scene engrossing. Especially on Gogi – how could she be so intoxicated as to woo Tom?? Though I don't know the exact circumstances, Chris and I DID find her living with Tom for a few weeks after Lisa left. And Tom, too, he seemed so relaxed and content at home as to not do such a thing to Lisa, but Chris and I did find him living with Gogi. He seemed

so preeminently coldblooded to do so. I could not fathom it because I knew Lisa's care for him to be real – she was good to him all the time, and her care for her sister real as well. I became engrossed to find Tom and Gogi so cold blooded towards Lisa. Lisa is so sweet, that I love to be around her! All parties in this household idolized the infant 'Jernee' and I thought the feeling meant that they valued each other and family highly. But then I learned that in the past that the toes died on the grandmother had to be amputated, their mother and Diabetes, then pancreatitis. But nothing changed. They still drink, just like the Indian stereotypes. Update: Tom in hospital now with Pancreatitis AND sclerosis of the liver!!! Other Chris2 on DEATHBED!! (Chris got better and then descended once again into morbid alcoholism). Final note on Chris 2 - HE DIED!!!!!!!!!!!!!! Lisa continues to go in and out of the hospital on serious ailments. Final note: they all died except Chris Carroll.

Another alcoholic's actions engrossed me too: My friend Gus was bemused by my then boyfriend, Don, always vanishing when a bill was to be paid (he saw it twice for himself in Birmingham and Atlanta) saying that Gus' father taught him that a real man always has a couple of hundred in his back pocket and doesn't nick and dime other's around him, nor take things from a woman. It was lowly to us as it was comic to us when we saw it happen. It was like watching the foibles of Lucille Ball.

Well, too, this is happening with Chris, who has multiple skills (I've done his resume TWICE!): airborne mechanic, journeyman electrician, welding, ship-fitting and forklift driving but chooses the life to stay on unemployment and drinking. But he vanished, just as Don did, on Thanksgiving Day, in The Tivoli, just as the very bill was to be paid for a pitcher. I smiled to myself remembering what Gus said about Don, but out of grace and genuine friendliness I paid it for him - \$14. He thanked me and we went to the pool table. So, ten minutes later, when he offered me a drink I said, 'Wild Turkey and Coke' – about a \$5 drink - he turned around, *went behind my back, got my glass and poured me a beer out of my very own pitcher that I'd just bought him, offering it to me, saying 'Here you go!' He said offering as if he'd bought it - my own beer, instead, as if I had not seen my own-self buy that pitcher!!* Not a Wild Turkey and Coke?? Surely, that was half as less than the pitcher that I'd just bought him? Cheapskate-cheapskate!! And, it also really insulted my intelligence – as if I would not 'get' that lowly action that he just did. Thinking what Gus and I would snicker if we'd seen this together, like we did about Don's flouzy actions. Upon my first week of knowing Gus he bought me an expensive drink called Goldschlager - a drink made from Gold, no kidding!!! I choose not to fight it out with Chris, but rather smirk at the engrossing actions he just did. Thinking like a novelist that I am, I said to myself, well, that's why I'm here in 'Cannery

Row' to write of these bums like Steinbeck would and I just laughed it off to myself and glanced out a skidrow painting on the wall, on The Tivoli.

Then Chris offered me a game of pool and completely ignored me and played another guy who strode up and said right then and there that he wanted to play. Completely blew me off. Two long games went while, me staring at the painting thinking 'One should not do this to the Mare. She's got too much talent to be sitting around on an uncomfortable barstool. She's got too much pep, energy, strength, vision. I tried to think of Steinbeck, but I was tediously bored. After two long games, I told him, with calm politeness, "I'm going." Then, he tried to start a fight with me, then. I guess he was just warming up with the pool table blow-off. But to the true chivalry I had just bought him a pitcher, what I got in return was a rebuff: "So are you seeing someone else or what!" Instead of fighting – which was his trap after all my niceness of the free pitcher – I ignored it and blew him off with a 'Good night, Happy Thanksgiving.' For, I am a novelist, and in that I must be around real people, and not isolate myself, though I want certainly to isolate such trouble!!!!

Diminished capacity – I buy him a Pitcher beer – he doesn't see nor even remember it. **Deranged with the drink**, he acts in extreme selfishness when I just want his company. It doesn't make much sense to me at all. Nor does Gogi, and Tom's actions. (he is still my good friend years after this event, though)

With a certain smugness, people like Gus and I could say we don't do such lowly actions – we're too 'classy' to do that lol, we say - and yet we get an entertainment when we see the lowly actions others take on their drinking way down the drain of life. But then (in a Chekhovian Turnabout) I remember why I'd had chosen that beer with Chris in the first place: I had a caused a big mess up at work and was quite down – down enough to turn to a beer and a lush as Chris and not to my Lord, my true friend, instead!!!

Gus also warned me to avoid getting suckered in by a cheap ploy. Don had bought me a very chinsy rose at a truckstop - probably \$4.95 with tax. Now I took it with all grace and politeness,(unlike Myrna) but when Gus saw it later, he was like, look it's better for Don to not do anything than to do something so cheap. If you don't do anything others will know that you're too poor, but if you throw in a tacky cheap piece, they will see you as cheap, a rip-off of real relationship, and tacky and so on. Chris "Took me out to eat" - hot dogs. Now, I just enjoyed his company the whole time - he is very fun to be with, but I wasn't impressed at all, for he owes me \$300 bucks, and there's a subtlety going on 'I'm re-paying you in this' and it's a con, like the cheap rose. By the way, I don't get angry with Chris, he has a great shining personality and

he makes me quite happy. Underneath his personality is other aspects of spirituality that have nothing to do with personality, and they get to me too. (I let him pay me off by helping me tremendously move to Long Beach for my new job. He did a splendid job too and I was grateful that I had not tossed him off, although I wanted to at the time he did that incident above.

I can't answer all my questions with mere psychology and all the theories of addiction of why these people acted the way they did, so in the end, I come to conclusions I ask, what is it with alcohol which makes people act in such diminished ways? Does it derange or diminish the mind, or limit the spirit, or suffer the soul? Ultimately, I suppose a sober question to ask of us all: would we all become like that if we didn't wage serious warfare to all our hooking desires; and just, maybe, that I am not merely a over-nosey, over-curious writer after all.

There's truth in this tale, and others that braids its way throughout the daily stories of our lives and when it gets all twined together like this in a brutally honest essay or story, the result can be held onto in strength as a rope; and with that rope I can climb up to the height of my vision, which is not overly high, but it is sober.

Bolded words, above, I enjoyed reading 11/19/2014 12:52 PM in long beach a year later. I have eloquence here.

(Speaking of sober desires out of control and denying ourselves, after watching Road Warrior, I look up cross country trucking in Australia and then think about moving (because I just heard civilians can) into the twenty story towers of the Dry Side of NAVSTA. It was a funny joke upon myself – Ah, I can just see Mare moving up there in the barracks with all them thousands of sailors that I call 'Manville' or alternately "Man Bank". But for a second or two I had a serious thought about doing so, and then I thought of the silliness to go from the desire to see the Outback to wanting to live in 'Manville' in the space of a day and how desires should not rule us like that. It was so silly that I laughed at myself, but there was truth there about desires. I love San Diego and the 'Cannery Row' writer-side where I live. I have satiety for once and yet desires still woo me. I'll just be happy, okay? I've got to work on my health for sure.

Any way these are my takes on warmth of humanity and warming regarding their foibles as well as my own! But I didn't cover too much of Tevye-ism in this. I'll get to it.

Another hallmark of Tevye-ism is dialogue - where two characters are so close in proximity and motivation that the dialogue between them is tight and wildly funny. This is the dialogue between Percheek and Tevye and another one between Tevye and Golde. And there are others. For one of the tightest I can

only mean Clerks - some of the tightest and funniest dialogue ever! I copied its veracity in another essay, on Kevin Smith, below:

Anne Rice's Emotional Toll

I watch her screenplays (Interview) and re-read her books and the thing you get is an emotional identification with the pain/emotion/problems of the protagonist, Louis. His dread, his remorse, his pain are all very understandable in the way that she had puts them in the plot. You really can identify with Louis' dread, making this really strong. My reaction is that I guess I feel that I must cling to my salvation, lest I fall, like he has. He cannot be redeemed and his walk upon this earth is in constant dread and pain. He is in hell because of his choice to become a vampire. I do not want to miss heaven because my choice is to be a writer. (I already lost my kids because of writing). So any state we are in, we feel dread and pain in Louis path. We connect with him

And we connect to the story so well because the issue in the story is real. There is a real feeling of Doom and of Hell. This is ubiquitous! The story presents the real human aspects!

It's always good to analyze by using comparison, and the only recent movie I have seen is "The Force Awakens". The writers touch, in a whirl of activity on the above, deep human conflicts, however they are not deeply woven into the theme or the actual sequence of events, they are thrown in there, in a whirl of activity. The kid is conflicted about his father, Han Solo, but this is only thrown in there in a quick little scene which is lost in a whirl of action scenes. His dread is not well developed all along as the story progresses, as does Louis pain. Then the kid suddenly kills Han. A lifelong character, Han, we've all grown up with, is butchered, without any real lead up as to why! Why!!! There was that one quick scene that explains it only.

But, in Anne Rice's stories you get that issue/pain in every word. Every action is colored by it. It is well developed, so when Louis kills Lestat, you know exceedingly why, for Louis was defending his beloved Claudia! His actions are realistic and understandable, and that, he probably never would have done that had Claudia not did what she had done to provoke Lestat's wrath! It is more killing on poor Louis' head!

I also feel the upper class distinction in Anne Rice's stories, what a master is and a "man" because the excellent and exceedingly highly 'ranked' stars of Pitt and Cruise, this gilded cast is arrayed in an aristocratic way, yes, in this day and age we still have the cast system (and as an artist I am very low on it).

Sheltonian Pay off

Keeping Score in a Story

This is my coined term 'Sheltonian Pay-Off' I named after writer/director Ron Shelton for his use of it in the strokes given the main character in Bull Durham, Kevin Costner's 'Crash Davis.' They are rather like points given a character when something happens: "I heard you couldn't hit water if you fell out of a f*ing boat." Boom! Slam! Three Points given! Shelton says of this: 'There's a kind of payoff in this scene,' you get to see YOUR character win!

I experienced this in the first person and autobiographic "*Tall Voyagers*" when through this long journey Burnett goes from sixteen year old cabin boy to First Mate of a Deep Water ship! You go with him, so when he is promoted after rounding Cape Horn during month long cyclone, they go through a war, they get torpedoed off of Ireland, etc - you get swept away in his promotion! Your character wins! Throughout the book he does brave and inspiring things, he takes on leadership, becomes the Boatswain, third mate, second mate and the first mate. Its an amazing story! Personally, to me, a person without much status, I win when Burnett gains status as a mate. I also win when I read about him unabashedly win by beating up someone else - it was expected back then to 'fight for your rights' and in fact the Captain told him 'I have the bark - YOU have the bite.' In other words you fought for your authority on board ship! That's just the way it was - today if you utter a word with tension in it, or even cuss, you can risk being fired, arrested and sued (look at the flimsy Flippin character calling the cops, he looked like a Granny-Panty-ied Ninny doing that). This guy Burnett gave me courage to unabashedly use means without force or cussing - but it still can be achieved "Hey!" said sharp enough can do the trick - or even just turning and facing someone is enough (I had to do this in church, because someone kept stairing at me, when I was just wanting to worship God and it was really distracting. She stopped doing that immediately).

Mike Judge-ism (*Office Space*)

Most of the following analysis might just be movie storytelling arts, but in similar analysis like that of Ron Shelton "Sheltonism" (above essay) I want to analyze it, give it a name: "Mike Judge-ism" to discover if it can lead to further creativity for story writing. And I want to give things within that heading different names, called "Events" and "Toys". These are "Mike Judge-ism Events:"

Events - Mike Judge-ism

“Corporate-Accounts-Payable-Nina-Speaking-Justamoment.”

Or, the cake passing.

An ‘Event’ isn’t a scene, its something funny, guffawing, interesting that’s happening in the back ground of a scene.

It’s important to me to discover things like this as a day in the life of shipyards, finding annoyances that can be twisted like this into events, one thing I saw was a sailor start to furl the colors upside down - for only a second. It’s things, guffaws, like that which are interesting. There are of course other “Details” in the shipyards - like having a seal jump out of the water three feet away before my very eyes at Point Loma between the tiny slit between the Arco dry-dock and the pier, or by the Ericson tied up on North Island. Elizabeth Kerwin (my long term pal) and I kept notebooks full of these rich events occurring all around us, like finding a man full asleep in the middle of freeway like Garey Avenue.

Also noticing the hell giving all around and react to it in a form of comedy, for instance, Alex at Demenno Kerdoon today (6-Sep-13) never fails to gnaw at drivers, I told myself today “There’s another notch on my lipstick case!” Or: “INCOMING BOGIES!” It’s not really important to attain perfection to other’s expectations, for, I am at probably 60 percent of their expectations, no matter how hard I try! So, give-in, relax guffaw them back with “Sorry” or “Oooops” or “Oh, no I messed up perfection for the day!” “Lecture number 3.4.7, Yessir!” or “Alex, quittcherbitching.” “Quitit.” Or, of Winnie, sighing “Oh, Bother!”

Toys

(and there are, as I defined in the Essay on “Children’s Studies”, “Toys” like the Red Swingline Stapler, The Flair of Jennifer Anniston, and, LOL the printer).

Kevin Smith - Clerks

Teyve-ism

Excerpt from Clerks showing tight, close quarters dialogue. This is part what I term Tevye-ism:

- You call Caitlin again ? (Randall’s flipping thru the newspaper behind Dante register, totally ignoring his video shop.)

- She called me.

- You tell Veronica ?

- One fight a day with Veronica is all I can stomach, thanks.

- What do you fight about?

- We don't fight about anything. She wants me to leave here and go back to school and get some direction.

- I bet the most frequent topic of arguments is Caitlin Bree.

- You win.

-I'm going to offer you some advice, my friend. Let the past be the past. Forget Caitlin Bree. You been with Veronica how long now ?

- Seven months.

- Chick's nuts about you.

- How long you date Caitlin ?

- Five years.

-Chick only made you nuts, man. She cheated on you how many times ?

- Eight and a half.

- Eight and a half ?

-Party at John Kay's, senior year; i get blitzed, pass out in his bedroom. Caitlin comes in and jumps all over me.

-So that's cheating ?

- No. In the middle of it she called me Brad.

- She called you Brad? That's not cheating. People say crazy shit during sex. One time,I called this girl ""mom.""

-I hit the light, she freaks. She thought I was Brad Michelson.

- What do you mean ?

-She was supposed to meet Brad in a dark bedroom. She picked the wrong one. She didn't even know I was at the party.

- Oh, my God.

- Great story, huh ?

- That girl was vile to you.

-Interesting postscript to that story. Do you know who wound up in that bedroom with Brad ?

- Your mother ?

- Alan Harris.

- "Chess-team" Alan Harris ?

- The two moved to Idaho together. They raise sheep.

- That's frightening.

- Takes different strokes to move the world.

-In light of this lurid tale, I don't see how you could romanticize your relationship with Caitlin. She broke your heart and inadvertently drove men to deviant lifestyles.

-There was a lot of good in our relationship. Aside from the cheating, we were a great couple. That's what high school was about: algebra, bad lunch and infidelity.

- You think things will be different this time ?

- They are. When she calls me now, she's a different person. She's frightened, vulnerable. She's finishing college and about to enter the real world.(++) That's scary for anyone.

- Shit, I gotta place an order.

- Talkin' to myself here.

- I'm listening.

-She's leaving college and--- And she's looking for support. I think this is leading our relationship to a new level. (++)

- What about Veronica ?

-I think the arguments Veronica and I are having are some kind of manifestation...of a subconscious desire to break up with her, so I can pursue a more meaningful relationship with Caitlin. (++)

- Caitlin's on the same wavelength ?

- it's safe to say yes.

(Randall's eye bulge out, while looking at the newspaper, and so he says:)

-I think all four of you better sit down and talk it over.

- All four ?

-You, Veronica, Caitlin - and Caitlin's fiancé. (lays newspaper down dramatically showing Caitlin's Wedding announcement)

-♪ Heavy Rock n' Roll ♪ Slam!

Analysis

The music sinches this scene with Jay and Silent Bob as a kind of comedic interlude reminiscent of silent films even!

The music is very tight, rather like adding punctuation to this dramatic fact! While the music plays the scene switches delightfully to Jay and Silent Bob, dancing and cavorting before the camera] this is a Sheltonian Pay-off as well, although it doesn't positively benefit Dante - it does communicate 'SLAM!' this is alternative story telling not to common, that you can take an interlude to sinch and crunch the scene to a dramatic close and say "Slam!" to Dante.

Analysis of this dialogue - it lets characters be. I'm always trying to make a "Great Santini" like character, an arching, larger than life character. But Kevin's genius is to find, the joy in the normal, ordinary people all around him and as they say the best art imitates life. I've headed towards blue-collar, working class subjects because of Clerks, James Herriot and Chaucer. I think only when we find Jack in the everyday, can we really see that he is a prince as well as person.

It hits subject matter close to everyday woes - like the love woes of Dante, Veronica and Caitlin!

++There are some subtle takes on how women talk: "back to school and get some direction." This quote is almost verbatim from many a Cosmo article that I find it subtly true and very funny. It's how we young women all talked in the 80's because we all read Cosmo!

There is a lot of small moments of humor - showing Kevin not trying too hard to make it funny (like, unfortunately, all of his other movies). The cat pooping on the sand box! I feel that Dante is so distracted that he lets the cat poop right by the register! I love this touch!! There are many other small moments like this. Randall messing with his customers, etc. The timing is so wonderful too.

Kevin gets the buddy-theme of the movie well, by always having Randall interfere with Dante's life. This shows the true-to-life feeling that we all have around others.

Then the realistic touches - how Dante is so crushed about the wedding announcement that he calls up the newspaper.

Dante is drawn straight from Charlie Brown, by the way. This allegory is pattern recognition, which brings a kind of richness to the character and thus to the story.

Pappy and Me

This is worth further investigation, and I will leave this essay open to further comment from myself for I am not sure of the entire impact of this story upon myself or what it means to me, but every time I reread "*Baa Baa Black Sheep*" I always feel a sense of wonder and closeness to Pappy and the SouthPac. I think its like Stephen King's Maine effect. I likened this to the above essay, one

character of which – Scarlett – is fictional, and I feel close to her too, but, not like Pappy, whom I stood two yards from at Cable Airport's Airshow. Also the music I bought '*One Past Midnight*' a collection of Ella Fitzgerald and others from that specific time period I listen to strongly tie this all into an experience for me, of the Pacific Front of the war. And experience is my job to analyze and bring out, so it's not a trivia thing here to me.

I guess what I'm saying is that it really comes alive for me under these things. I feel acutely, sometimes, that my loneliness for a higher sort of people like John Miq my pilot friend (who left me alone) and his sort has made me seek artistic filling of this void, and, for that I should actually count it as a blessing for it truly drives me onwards into writing. Of course, I am lonely for God too and this hole in my life, may well be a not-a-hole, who knows? Anyway onwards I press on to understand it, harness it and, I pray for some people that will uplift me a bit, so I don't feel so downcast because of my lifestyle choices that I've had to make in order to afford the writing life.

The SouthPac, to me, is different from the WestPac of Jack's time period, though the WestPac stems from it, of course, in WWII's legacy. But the SouthPac is different to me too in it's artistic inspiration. It's more primal, more untouched, more Pappy,

I would have fallen under him, and now, even after getting a bad impression of him at the Cable Airshow, I still feel quite close to him. It's like the autobiography exposes men's soft side of themselves and we, women, naturally fall for this!

And, then there's Chino Airport when I think that I don't understand any of this, I remember that I spent several years under the wing of a B-17 Bomber there. Really, maybe I should do a piece on Chino, or a fictional airport because I was analyzing the spirit which brought me to San Diego in the first place to write of it, was that of 'The Greatest Generation' of sailors, of the bigness of the military, the hunger within it, the largesse, the finess, the patriotic, adventurous, global, reigning glory of the USA!

All this was at Chino – and in a most visceral way.

When I think of doing a piece with strong nostalgia like this I remember that a piece needs many other things like conflict, research etc. but if I could find a way to tap into that nostalgia for me, well it may recapture a lot of this satisfaction to me.

This idea of nostalgia brings me a little far from the field, but there are some pieces which capture nostalgia fairly well and should be consulted to understand how and why. Oh course there's *"American Graffiti"* and *"Memphis Belle"* the later, of which, really helps define it – the upclose, inside the cockpit and fuselage the gritty details, the very alive personalities within it. You can almost smell the 'aircraft quality' grease within it! They also use a lot of these instruments in the movie's action, which even further brings it alive.

It's just an idea brewing at the back of my head. And I can bring it alive by saying: **No one can do this story like you Mare.** I'd sure like to meet Pappy again – through the writing process!

Pat Conroy

'The Great Santini' and *'The Water is Wide'*

Is the author who started me writing in the 10th grade. (and right after I read James Herriott). The title character Santini (whom I later met in real life) was so big, the scenery so lush and interesting, the characters so ordinary as to be real and intriguing, the stories with it so humorous and endearing. The anecdotal story with strings that tie the whole piece together. The main character's boisterousness as great charm, his leadership, the mystique of the leader. And, as I was in NJROTC, the mystique of the military and everything it was and is to me.

Author's Bio he states while still at The Citadel: "I am going to be a great writer!" Then he preceeded to "fail" with the writing of the book "The Boo" (which was like my very first story of my wildly abusive ex "Magic Man" I learned a lot from this failure and from a short story on a rather mystical tragidesse I used to know named Carrie Chionio, whom I found out later that I really didn't like her very much to write about her.)

SHAWN RYAN

Like Conroy, above, and Margaret Mitchell, who set out 'To write the Great American Novel' this author/writer/director/producer, too, stated a quest for mastery and excellence; and, from the very beginning of watching *The Shield* I

became aware of some excellence in his writing (although the show could be ultraviolent).

I often revisit the series that I bought, to obtain that mastery, somehow and most of it comes from writing about something real like about human faults. (See Characterization on Captain Conneau). From the beginning Vic is real and has pressures on him, like an autistic son, a nagging unsupportive wife, a threatening police captain (Aceveda, "ASSaveda") a grumpy and arrogant black detective, a wussy, nerdy Jew and etc.

Ryan true genius is to employ a writing team, which is more effective than just one person, and he gave them a lot of direction.

Employment of Social Forces

Clickes and status.

When humble nerdy detective Wagenbach gets upstaged when Danny, the female, chooses higher status (and married) Vic, I felt A REAL PANG of social forces in that episode and throughout the entire story!

The strike force is an example of a click, like in high school, dominated by Vic and Shane, and no outsiders can get in without being killed!

The guys include Vic in a cut of, I think, Armenian Diamonds though he wasn't even there at the bust Shane (another high status male) says: "Because Vic's Vic" that too, shows real status and homage to their leader to share their spoils and loyalty with him. How do I know Shane has high status? He's not too appeasing like Lemonhead, he gets much more screen time than Lemonhead and Ronnie, and he has more interaction with Vic. Plus he's really cut physically and aggressive and bold in his acting. He has high status. So when he says something we really see it as affective. When the writers made Shane and Vic enemies I immediately lost interest in the show and to this date Dec 2014, I still have not watched the ending. I still wonder what happened to Vic!!!!

Laura Deal Effect

This is to help Jack. A real thing happened to many of us in school.

Truth in storytelling

"This is not a research heavy show." Says Shawn Ryan in the DVD of the last episode of Season 5. Yet two different, real-life police officers comment on the quality of the show. (They were talking about, in particular, the IAD guy Kavanaugh (Forest Whitaker)).

And I thought about how little research I've done on pirates and US Navy Sailors, and, for me, what I have now is good still. So with the absence of huge research based details, other aspects are working to make the stories good. What I am leading up to now is a quantitative analysis of the excellence of *The Shield*. Even the seemingly trivial interactions between Waganbach and Claudette draw me in wonderfully. But, the huge draw of Vic Mackey's character is enormous enough to comment upon as extraordinary - in the same intensity as, say, Captain Kirk or even Scarlett O'Hara!

This draw is created by keeping the antagonists close together and under pressure at all times. Vic is always being encroached upon with Aceveda, Kavanaugh, etc. There is lots of pondering of story in issues about Jayce's gayness, Vic's cheating, Danny's inability to keep a man. All very real social issues and you feel the intensity raised because they're REAL. What I mean by Real is setting up a scene that not just a conflict, but a real issue at hand. By real I mean psychologically real and not just cut and pasted conflict as they do in every show. In other words, there's some TRUTH being pondered about in the story, and it produces quality of the scene despite the lack of research.

This helped me put Cavendish (O'Shea) in a real threatening place with the captain, because he's jealous, he wants to keep boosing, I feel the intensity of the story quicken. Then I went back and subtly increased Cavendish's presence in the story, foreshadowing it and building it up slowly so that, even though I've just put it in, it will feel a natural part of the story's very fabric and core. Sometimes this is hard to change my core vision from the getgo.

In the future, I want to do this kind of intense pressure from all my stories, so that I don't have to go back and redo the story like I'll have to with Cavendish, to make sure it's subtly there within all the scenes and even all the paragraphs. I want to be more efficient of a writer. I also want to go back over newly written scenes for grammatical correctness so that that part of the writing or editing is done as I go and not a huge process to go through in the end. It's real hard to sit and do that level of intense editing all at once.

Also, who knows, once I get my stories written, maybe I'll get a chance to write at a faster pace and I want to be ready to write for a living, or at least write at the speed required to be competitive on a project.

Now I was wanting to put Daniel up against Myrna (Yeah, that ferocious person at NASSCO) because I find that Daniel can so push against her! I'd like to pounce him on her - not in real life but in the story revenge! Despite my lush ideas, it wasn't as gratifying to do so, however.

Vic Creates His Own Luck - Scene

This was a very powerful scene in the Fifth Season where Kav's approach to capture Vic fails spectacularly and Aceveda counsels Kav about it afterwards by telling him about Vic's ability to evade capture is because "Vic creates his own sort of Luck". One thing - he keeps his enemies close very much like the Godfather did, and, two, he does good things to help others (like the whores he helps) and he Team-builds all around him, this helps him develop this 'Luck' or I think another word would be 'Opportunity' - which is to develop a favorable atmosphere for himself wherever he goes, including from me. This reminds me of my friend Chris who can get free drinks wherever he goes (and \$300 dollars!!). He feeds what people want from him, which is a laugh, a listening ear and a little bit of comradeship. This is how Chris keeps unemployment indefinitely, a bit of this 'luck' really.

So Aceveda tells Kav about this and - as you are watching - you are thinking, "Ah, so no wonder Aceveda never caught Vic, because Aceveda is too confrontational and not building this 'luck' like Vic. As you are watching you are learning an engrossing lesson. This is why the writing is so great on The Shield, it locks you in beyond just tension and suspense. There's the fascination of learning, through life lesson and truth telling, like this 'lesson' or even parable of Vic's 'Luck.'

As always, I ask, how do I do that? How do I work that in? How do I make that lesson operational in my writing and in, shoot, my life as well!

Creation of Momentum

with People of Ideas - Good Writing

The Documentary of Franca Potente on The Shield - Season Six. Buzz got around to this foreign actress about the quality of the show - she, too, was intrigued as I was on how Vic could be both GOOD and BAD. She begged Shawn Ryan THREE times to be included into the show, who, after hearing this actually wrote her into the show in a large part!

Ryan created a lot of momentum for himself as a man of ideas - of good writing in particular. With a body of work I already have, could I not do the same with upper level contacts between Hollywood and MFA Writing Schools? Or, just lots of submissions to professors? I will have to see if God wants me to do this, for sure!!

JAMES HERRIOT

Rather Chekhovian in its brevity and quick, chapter-length stories, each celebrates the warmth and frailty of human beings. It also shows how little each story has to have action and adventure for most of the joy and exploration

of these books are within the characters, quirks of the people and animals in a peaceful and rural farm country setting. As I reread JH for the multiple-th time, I am aware of just how much he influenced my writing but also my enjoyment of human nature in my daily life.

Cleverness as magic - Tristan. The ending cincher, The astounding happenings of nature. The polished, journalistic excellence of sentences, paragraphs. Ordinary people as much more interesting than most writers see! The focus on Blue Collar folks as magnificent! The tiny little magics in the story. The fun, frivolity, boisterousness and freedom of the upper class bachelors. And Self-deprecation as an art.

Cleverness as magic:

A perfect place for a little anecdote Chris told me:

“I had to pull a twenty-four hour CQ (Charge of Quarters) and after midnight I got really sleepy, and the phone rang and *instead* of saying:

“Corporal Carroll, this is notta-s’cure-line, m’elp you?”

I uttered out a rough “Hullllo.”

“HELLLLLLLLLLLLO! IS THAT HOW YOU ANSWER THE PHONE, SOLDIER! DO YOU KNOW WHO THIS IS!!!!!!!!!!!!!!!!!!!!?” barked the officer.

Chris answered back. “No --- Do you know who THIS is?”

“NO!!!!!!”

“Oh, well then GOOD!” and he throw the phone back down on the hook.”

(See second version I re-edited with Chris as well)

AGATHA CHRISTIE

Future topics:

Comfort

Colonial Past Revisited

Gracious, mannerly, leisurely class revisited, see essay somewhere else on this.

See also James Bond in Picaresque section on Charisma

Gracious, lordly, post colonial wealth and debonair.

See also: **“A Room with a View”**

Jane Austin

Exotic Locals:

Egypt, Iraq and so on

Engagement: What is it?

See also “The Canon” for an essay on the opposite of engaging style in the canon.

For AC it is the psychology of evil in the midst of placid, well off community, masquerading as good and this engages the reader in a *Whodunit*. Also the character dialogues are quite active, which engages the reader by placing them immediately in a scene with interaction - and interaction with a possible monster, like Jack the Ripper, only he is actually the pleasant parlor maid.

I speculate that there must be all kinds of levels of reader engagement, for I experienced some myself with *Contact* being on scientific curiosity that engaged me totally. In fact I read non-fiction (or rather watch it on Youtube) for the very same reason, to actively participate, engage in things. Here's an example immediately in front of me right now: Pepitas - or pumpkin seeds. A while back I experienced such dastardly physical feeling that I went into the hospital VA in La Jolla. They did multiple blood tests and I found out that I was low in phosphorous, of all things. I knew that this was depletion of high blood sugar from diabetes in my system. Feeling this way again, I looked up on the internet natural sources of phosphorous and found them in a big amount in Pepitas. So I bought some and felt much better. Well a Youtube video on the elements of the universe further engaged my wonder, it was about the elements on the periodic table of the elements and it went into iron, gold, and etc and how they were mined and then used by people. Then it went into phosphorous and I was really engaged when they said that phosphorous is a major component of our bodies!!! Sixty percent! So no wonder I was so tired! I was able to take a scientific fact that I learned from this piece and combine it with my doctor's statement and blood tests to personally help myself out. It was rather creative watching on my part because it showed me science and my doctor showed my chemistry and I combined the knowledge on my own, in creative engagement. So, today, the day after watching this program (Nova) I went to the store and said to myself, my bloodsugar was high earlier and yesterday, let's get some Pepitas and Phosphorus. And I said, “SEE! This is why I watch Science non-fiction! It helps me.

I also watch partical physics, because, believe it or not, it helps me understand the invisible realm - the spiritual realm which is totally furthering my belief in God and how he must have created the universe WITH the big bang. He said “let the be light” BOOOOOM “and there was light.” The God particle??? Are we so arrogant that we think we can use a microscope or a particle collider to see God? This piece helps me understand scientific

arrogance. I feel so lucky that I have experienced REAL and undeniable contact with the spiritual world, that I need no such proof and can rather see through their attempts to see God, when, as a mere kid of twelve, I did experience Him for real. Yet I do not want to feel arrogant like they do. I just participate in partical physics out of a different experience than most scientists. I see a WAY DIFFERENT take on it, and maybe a lot of Christians do too. I don't know, but Sean Carroll takes this take on in a refutation, so arrogant considering just how many people believe in God, that, no god can explain *their* partical physics. How arrogant and belittling to the faith of billions! Again, I interact with this piece in analyzing their arrogance for my own self. I thus participate, even right now, in science and I am really engaged that I spend \$150 a month to have such internet access to have all the scientific documentaries that I can stomach and I seem to have no end in sight of not wanting any more.

How can this help fiction?? This is the ultimate question of engagement. Surely I provide lots of details and will acquire more. Surely my characters are bold and exciting, active. History will give me much more I am sure.

Physical

Historical

Scientific

Mythic

Mysterious

Huge world, exploration

Lyrical

Psychological

How many levels can a fiction writer engage a reader and still keep their attention? Why does GWTW engage me, though I've read/watch it multiple times??

How do I increase engagement? What is it exactly?

Ponders Lurking Evil within

- and the mystery of who is Evil within a setting,

Leading to mystery of our psychology and the question demanded: Why! And then the Evil revealed. More than just a Whodunit. More like a pondering of psychology - who is the real monster though the characters are mostly Brittish with typical English reserve and 'stiff upper lip'.

Whose the monster masquerading amongst us. This is surely reader engagement at a high level.

MARGARET MITCHELL - GWTW

As a course of my life I read Gone every five years or so, as if never before, straight through one thousand pages and, in late 2014, I am at it again. Another draw, other than the sweeping story and work distraction, is that, there are, of course, writerly things to learn from it:

Narrative Strength/ Stream of Consciousness

MM never lets history go on rambling without a strong dramatic event soon after. Then narrative history is very personal through Scarlett's eyes and then boom the narrative is balanced with incredible Drama - like the struggles to grow cotton after the war and then Scarlett must kill a man to protect it. Sherman's march to the sea is very personal. In fact the war is made very personal for Americans of both North, South East and West!!!

25 JAN 15 Notes: Re-read some GWTW for narrative skills to see if much filtered action/thoughts used. Yes, MM used filters like 'he felt' or 'Scarlette found' and the usage dulls the action, when straight out thoughts would be better, like the thoughts of Ashley when Scarlett went to Atlanta to Rhett for the taxes on Tara his thoughts are filtered out. Other times Scarlett's thoughts are immediate when listening to Frank Kennedy, quote this sentence: The old fool. Also the dueling match between Rhett and Scarlett in Atlanta Jail is very active and not filtered much.

Still the sweeping narration is so sweeping that it is hard to pull it apart for analysis here!

Living in Scarlett's strong ways

Written of this before. When I put the book down to work, I rather miss her!!!!!!!!!!!!!! It's as if I need someone else inside of my head and that is the none other than the Lord himself

Diametric Opposites fuel the drama

<u>"Quiet"</u>	versus	<u>"Gumption"</u>
Ellen O'Hara		Gerald O'Hara until Ellen Dies
Ashely Wilkes		Scarlette and Rhett
Charles Hamilton		Rhett
Frank Kennedy		Scarlette
Sue Ellen		Scarlette
Careen		Scarlette

History Explained in very human terms

Grandma Fontaine tells what it was like to live in the Creek uprising, thus making Jonesboro History more personal (As everywhere I went there in my truck and felt the history because of GWTW and the personal accounting of the history "Though only through a woman's eyes" and also of Gerald O'Hara.

Keeps account of all facts and Turnabout

In the very beginning Gerald mentions buying Prissy for Dilcey and Dilcey saves Beau's young life in the downfall of Atlanta by nursing him. Scarlett praises Dilcey, but Dilcey gives gratitude back to Gerald for his loyalty by buying her daughter, Prissy in the beginning of the story, a few hundred pages back.

Lets character's have novel long delusions THAT FUEL THE STORY

Rhett's twenty long years of loving Scarlett and Scarlett's missing of that fact all those years - while she loves Ashley who can't speak in practical terms that he only loves Melanie and Melanie overlooks that that Scarlett loves Ashley. We the readers see it, with some impatience, but it is well done in the book, really.

Journalism Quality of Writing

I've written on this before. MM was a journalist

Supreme Knowledge of History of the World of GWTW

MM grew up with the civil war

All Characters kept under the same roof

And auspices of the story

Lets characters have real but hard quirks

Scarlett's hardness

Rhett's Devil-May-Care and Disdain

Predjudice against blacks picked through

Keeping tension going in story, for example: Starvation

MM keeps you on your toes throughout the war on starvation need to study how she does that so well. She lets Scarlett ignore advice to not harden her heart and avoid losing it all.

Shakespeare

Artful versus technique. I bought a book on every technique that Shakespeare uses, this is what I had been longing for : a toolkit of Shakespeare. The author threw together some examples on each one on how to use them. But his words were not great, for something was missing and I realized what it was:

Shakespeare was artful. Artfulness is a refined quality, not merely portrayed by technique, there was artful: Scope, Vision, Characterization, Inventiveness, Action, Wit and so on, all of which are through technique

Part 2.5: ON MY OWN WRITINGS

Flaws in my writing

I think it's strong to admit weaknesses that I might focus and correct them. I feel, and I could very well be wrong about this, that I have a hard time getting my characters to have a life of their own and react more independently. Like in Edith, I set her up elegantly enough by making her very different than Capt LaFouche and, well, everybody on board the ship. I don't get into her shoes so well. I'm not sure why.

I seem to do very well when in my multiple day dream factory.

Also, It would be great to be able to be Chekhovian – make those elegant little scenes that are so evocative of conflict.

Tight Structure, and tight moving conflict.

Faster writing because of strong vision. Vision is keen, but often more in the abstract long term vision of the story.

Though I study immensely and passionately, my skills are not where I need them to be. Could I write the tightness Sholem Aleichem writes between Golde and Tevye or between Tevye and Perchik?? Despite my studying them hard, am I getting these styles into my writing??

One thing to analyse another thing to be able to use what you analyze and for which the Word of God helps, for instance I went just now to Internet to check out Chekhov I found out and he was a man of the highest talent who 'poured

out himself for the poor' (Isaiah) so no wonder he was so good. He was Good. God prospered him for helping the poor. Um Kathoum was the same way of Egypt. When there is talent and no power to make change that is when to look for God and give it over to him, for Religion without such power (to change) is not real religion. I really believe this. Right now I am resting from having 7 years of intense long ended work. I believe I will resume this again, when I feel more rested. I know that I am at the end of my rope without rest. I am playing in short, for a while.

What am I missing?

Looking back over this AOW Essay system, I see a huge body of knowledge before me of writing, and these 200 plus pages do not even touch the tip of the iceberg to be cliché of my digital essays and long hauling notebook and numerous notebook before I left for trucking in 2005. And yet I still feel in want of knowledge of writing. I am missing a detailed knowledge of the canon of course and can't seem to get through it. I am missing genre studies, like what makes 101 Arabian Nights a classic. I am missing Historical Knowledge of my period pieces. I am missing an education in the arts period.

What I would like is to be able to be more structured in my next books so that I do not have flaws of continuity (like Jack's hanging out with a minor girl too much). I would like to ahead of time plan to have genre elements as a basic structure in the story, like the three part greek structure or the Mythical Journey. I would like to have more suspense to the story, for it to be tighter and more focused.

PIECES OF EIGHT

Voice Challenge

I have a particular challenge in Pieces that I don't with other works, I want to have Duo Narrators - one of Devane, who's telling the tale in the pub and the other is the omniscient narrator - a third person, without Devane's Liverpoolian/Bristolian accent, because that accent was HARD TO MAINTAIN THROUGHOUT THE WORK for several well founded reasons, like going into the heads of Edith, Capt McKinney and DLF of course, but also it was annoying for the whole length of the book, so I got rid of most of it and just use it when Devane is obviously back in Camera Eye view in the pub in Charleston. How do I make this clearer to the audience. As I wrote this last sentence the answer

came to me, I just have to have a slightly different fonts for Devane's voice, versus the rest of the book, which is in the Omniscient Narrator's voice, is Bookman Old style. Thus, view the sample below:

"...who tell tales of the seas, with pulls on rum and barrels of beer, have, in a court of our peers, here, this tale to tell, if'n ye are willing, lads, tis a tale of two moighty Captains, or three..." and he lifted his glass up and drank.

And when he did the folks in the pub could feel the breeze veer, in the talk of the lost ones, who had haunted the high seas out yonder - past the marshes, past the bars... Were there such creatures really out there? And, perhaps this rough man, was one who might know of such phantoms such as these? And like a sloop in a heavy wind, Devane leaned into the story and began:

"On the merchant ship, HMS Venture waere once a young steward naemes Riggins Chandler..."

So now the challenge is to make it consistent with that, so that the switch from ON (Omniscient Narrator) to Devane rings true and smooth.

Improve Narrative

Increase the Narrative like GWTW

Eliminate Filters like "He Felt" a big re-edit!

Re-Edit entire work for "He Felt" Filters

Improve Side Characters

By using Social Forces (See Section on that 5.4) clickes, stratification. Ect Also, since the gold of the story are the pirates, need to improve characterizations of most of them, make them more colorful, charming, brutal and scheming

Use MUPs in them. Use a tad mystery..

Recognize-ability of patterns, improve each characters recognizable pattern

Revising Pieces

I struggle to make this a more compelling work - several questions I ask, since I assemble my writing in pieces, like a puzzle, where I figure out for various reasons to put things together. Not having had the time for continuous outpouring of writing on a momentum of one suspending idea has made the

work, in my own mind, not have the drive, nor focus to be a page turner. So, I have to go back, again and again and retune up all these pieces to have that drive to the finish, that suspense. I have even found places where I gave the ending away, accidently, and robbed the readers of this momentum. (which I corrected.)

Having said that, in contrast, DS seems to balance out in that - longing for glory, lust, charisma of Jack, whose a winner, yet who keeps on being in the trenches of alcoholism. This one sentence drives my whole story. It's a single-minded focus for me, throughout the book. It also helps that Jack's story is the story of the US Navy, that I love, and this helps it be a bigger story, spanning twice the size of p8 and it isn't even finished! But you really can't compare two sons, nor two pieces of work, the thing is to focus on 'the beyond quality' that is the major theme of p8, which also must not simply glorify piracy, the badness of it, which I never intended to do, but to make it a quest of how a larger-than-life character could get through it, to become, again, good.

So, that's what I'm doing now, plus researching basic sailing, which has helped me understand the basics of the wind in my story. Even in tiny details it helps flush out the story. I can see its power immediately in the story.

WESTPAC JACK

I am pleasantly enriched to find how well having a Mission Statement of being a CLASSICAL writer OF THE SEA - set in my "Author Biography" defines me and gives me a powerful presence in the literary world just by defining it so well and hopefully finding interested sponsors in the Seafaring Museum Community of San Diego. THE MUSIC, THE DETAILING, THE KNOWLEDGE I SHOW BACKS UP MY MISSION STATEMENT WELL. I am moving towards mastery in this - but the book is still needing lots of editing and research to be fully completed in this vision.

Pattern Recognition of the Byronic Hero

Improve this.

Very powerful but subtle. Helps me with Jack because I already have a basic pattern put out for me, the fallen, charming, gorgeous lost sailor.

Eliminate Filters

Male World of Details

Again John Gray helped me understand their world, **there is no discrediting wisdom** and Gray has been hammered by academia, but his insight has been

profoundly helpful in my all-male career, relationships and, most profoundly, my writing. I developed, when I was in the Navy, an ear for *their* lingo, fascination, mythology, which I still draw on today, for, until recently I was fairly haunted by not having satisfying relationships with them and it developed within me a fascination and hunger with their world. (Also, now that I really don't care that much for love or neediness, I am more satisfied with life in general and find myself actually pursued in the last few years without too much emotional energy expended on my part, other than what I would do for any person young old male female of whom I desired a friendship with). But the longing for Jack remains and his world.

So, with my Jack and my book in mind, I went to a lecture on the USS Iowa. I am a member now (thus I got by the male threshold guardian/controller who forbade me entry!!) I am not interested in all the armament at all, but I was interested that they were interested in it: they sat glued to their seats in the driest 2 hours of sitting I ever had sitting-not-driving. I smelt their oil fuel, the hazegray paint flecking, the teak decking (much better than Non-Skid) and absorbed details upon details of Naval guns. And the thought came to me again, is this is where Male Mythology exists, in the details, the sheer longing to work, fix, maintain, learn, and master and thing like a ship (or car, truck, plane). And within that mythology can be story enhancement for me, to have a larger audience than a book merely based on romance and romance of the sea.

So I should fill "WestPac Jack" with things like of which I heard, because it's meaningful for them and readers in general need such detailing. Its that it's a fascination for them. But for me I am fascinated with them.

It was nice, too, to be around like minded men to share my interest of the sea.

LONG HAULERS

To be worked on after Pieces of Eight

Part 3: HUMOR

Titanic Photo - Diversity of Reaction

Of Reactions to One Article shows readers feel their intelligence is insulted by the writing of the piece.

I have been delighted by reading REAL online reactions to articles on Yahoo for a while, when I realized that the reactions themselves were BY FAR more intelligent and interesting than the article itself! In fact, many articles I've ever read elicited a kind of 'Duh...' reaction from my own self like to this one below: 'Duh - of course there are human remains - a cruise liner went down!' This encouraged me to write better, more interesting stories, because the reactions were so intelligent, while contrastingly the article so banal! Of course the author, Claudine Zap, was just trying to capture the human drama of this man's last days and, I think, that having worded it more to say this, than the inept way she did, as if to sensationalize someone's death, when the story has already been dramatized so much over a hundred years! "Man's final resting place on the Titanic on the ocean floor caught on camera." would have been more truthful than saying the Duh Phrase: Evidence of human remains caught on camera." But it is by far, too long! What about this wording instead: Final resting place of Titanic victim on the seafloor caught on camera for the first time, capturing the tragic story at its very heart. ? now there's just sympathy and respect for the horror that was captured in this photo, not the cheap way it was used to sensationalize the news while insulting our intelligence!!! Really shows me the acute attention to words needed and how modern day life is so fast paced that even trained journalists regularly overlook such spectacles of poor sentence construction!!! S _ L _ O _ W DOWN!!!!

Read below for examples of reactions to this article the wide diversity and judge how one article can have such a wide span of reactions. My comments are in yellow. By far, this response that elicited the most re-responses on the net were the ones that said 'Duh' you're insulting my intelligence" combined with wit and humor. This one, in my own opinion was the one people had the most fun and creativity with and, for myself I found it most delightful! It wasn't just a Giant Duh, but 'Let me show you why with all my sharp wit at hand! BIG GIAGANTIC DOUBLE 'D' SIZE 'DUH' CUPS!!!!!!!!!!!!!!

The response and response counts are all below to see to demonstrate how my findings support my feeling on this: (But

please note, the further down the responses are, the less online re-responses they got does not mean that they were bad, just unseen recently by the masses.)

Titanic photo shows evidence of human remains

By [Claudine Zap](#)

Claudine Zap

A [newly released photo](#) from the North Atlantic site of the shipwrecked RMS Titanic shows evidence of human remains, federal officials are saying. **DUH!**

In observance of the [100th anniversary](#) of the ship's sinking, [a 2004 image](#) was reissued to the public in an uncropped version, **WHY'S THAT?** which shows a coat and boots buried in the mud at the site two-and-a-half miles below the ocean's surface, where the legendary passenger liner now lies.

Click image for more photos



Word of the [new photo](#) caused Yahoo! searches to surge on "titanic remains," "real titanic pictures underwater," and "titanic may hold passengers."

Dr. James P. Delgado, the director of the [Maritime Heritage Museum](#) at the National Oceanic and Atmosphere Administration told Yahoo News over the phone that the way the boots are placed together makes a "compelling case" that they belonged to a body. **AS IF THEY MIGHT ACTUALLY BE ALIENS DOWN THERE instead, NOT HUMANS!!!!**

The scientist, who was responsible for mapping the shipwreck during a 2010 expedition for [NOAA](#), says that the image was rereleased in its full form (it was originally published to show only one boot) **WHY!!** to serve as a reminder that the ship is an "underwater resting place" and needs to be better protected and respected.

The newly published image was first reported by the New York Times—which also noted that not all Titanic experts agree there are bodies at the site of the wreckage, first discovered in 1985. **James Cameron, who directed the movie "[Titanic](#)," and has explored the site multiple times, said he's never seen human remains: "We've seen shoes. We've seen pairs of shoes, which would strongly suggest there was a body there at one point. But we've never seen any human remains. THIS WAS THE POINT OF THE ARTICLE, BUT IT WAS POORLY MISSED BY THE SENSATIONALISTIC, CHEAP FAST WAY IT WAS 'PACKAGED' BY THE TITLE OF THE ARTICLE.**

Delgado said that the issue is more one of "semantics." The researcher said of Cameron, "He's seen the pairs of shoes and clothing that's down there, and so when he sees that, perhaps he's not seeing what we see as archeologists." He added, "**When I see shoes together I see someone who came to rest.**" **NO? Big duh** Delgado added that when Titanic finder Robert Ballard first [showed the photo](#) in 2004, "the room went silent." He said the explorers who looked at it could tell it had once been a **lost soul** from the ship. **THIS COMMENT IS IN RED BECAUSE IT TRULY INSPIRES A DIFFERENT TOPIC THAN THIS ONE – OF HORROR, GOTHIC AND EVEN POIGNANT SORROW. I'D LIKE TO COMMENT ON IT LATER IN ANOTHER AOW ESSAY.**

A [bill introduced](#) by Sen. John Kerry would amend the Titanic Maritime Memorial Act of 1986 to protect the wreck from salvage and intrusive research. But since the ocean liner sank in international waters after hitting an iceberg on April 14, 1912, there are limits to what the U.S. can do.

One thing that is in Delgado's power: to raise awareness of the undersea site, which he believes should be treated as a museum—and as hallowed ground. Noting that many of the ship's passengers were on their way to the U.S. to become American citizens, he said, "There are some places that are so special we should take a different approach. "

REAL ONLINE REACTIONS:

[Jeff](#) • 5 hrs ago

I think a sunken cruise liner is evidence enough of "human remains".

SARCASM

[24 Replies](#)



• **2049**users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)**54**users disliked this comment

[Meatybone](#) • [Columbus, Ohio](#) • 5 hrs ago

Not to be disrespectful to the dead, but who made those shoes. 100 years at the bottom of the ocean and they're still intact!!!! Beats the hell out of the over priced crap that the sell us today.

HURMOR **one of the most Diverse reactions yet!**

[101 Replies](#)



• **335**users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)**10**users disliked this comment

[Fernz E.](#) • [Huntington Beach, California](#) • 3 hrs ago

Poor people. Just to see something like that I don't even want to imagine the suffering they went thru. What baffles me is how that clothing has survived all this time. Assuming the salt water has preserved it right?

EMPATHY

[34 Replies](#)



- 373users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)14users disliked this comment

[Bobbi](#) • 5 hrs ago

If this is actually the remains of a person, can you imagine what his last moments might have been like? Very sad.

EMPATHY

[28 Replies](#)



- 491users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)20users disliked this comment

[Scott C.](#) • [Mineola, Texas](#) • 4 hrs ago

May they all RIP..

[19 Replies](#)



- 198users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)7users disliked this comment

[PappaDoc](#) • [Lake Charles, Louisiana](#) • 2 hrs 39 mins ago

Evidence of human remains? Does someone doubt they are down there?

[6 Replies](#)



- 180users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)7users disliked this comment

DUH - INCREDULOUS

[Ray](#) • [Cleveland, Ohio](#) • 4 hrs ago

Why do we need evidence of human remains....1500 people died..the're are remains to find....but why? ..hell they cant even find all of the bodies from the costa concordia and its basically beached.....

[4 Replies](#)



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[Tom](#) • [Fremont, California](#) • 3 hrs ago

didn't Titanic go down with 1200 still on board??? Why would finding remains be a surprise? I AGREE.

[26 Replies](#)



547users liked this comment [Please sign in to rate!](#)[Please sign in to rate!](#) 35users disliked this comment

DUH!

[Debbie](#) • 5 hrs ago

Photos are fine, but let them rest in peace. Do Not Disturb!

[22 Replies](#)



126users liked this comment [Please sign in to rate!](#)[Please sign in to rate!](#) 7users disliked this comment

[Wulfslaird](#) • [Missoula, Montana](#) • 2 hrs 18 mins ago

Leave the titanic alone, its a monument to those who were on her, they deserve respect and left alone.

[8 Replies](#)



156users liked this comment [Please sign in to rate!](#)[Please sign in to rate!](#) 9users disliked this comment

RESPECTFUL

[Martha Loretta](#) • [Richmond Hill, Georgia](#) • 2 hrs 49 mins ago

R.I.P. to all. ~~~~~

[1 Reply](#)



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[mississippi mudcat 63134](#) • 1 hr 3 mins ago

In a developing story... The Titanic remains sunk. Story to follow on the 10 O'Clock News.

SARCASM, IRONY, HUMOR, one of my favorite diverse reactions USES A LOT OF CREATIVITY AND WIT TO SAY, AGAIN: DUH!!!!!!!!!!!!!!!!!!!!

[Reply](#)



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[Annie](#) • [Acworth, Georgia](#) • 1 hr 18 mins ago

OK, I think this is it. The media did not do well with calling the picture actual human remains yesterday, so now its proof of human remains. Why would we NEED to see proof? Seriously sick of the writers of these articles that insult our intelligence.

[Reply](#)



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[Richie](#) • [Lowman, New York](#) • 1 hr 38 mins ago

A heartfelt RIP to all who perished on that dark and cold night. Be with God.

[Reply](#)



- 162 users liked this comment [Please sign in to rate!](#) [Please sign in to rate!](#) 11 users disliked this comment

^^ • 5 hrs ago

I guess that it could be possible that remains are still there , seeing how the wreckage is in such deep cold water. Such a tragedy that some many lives were lost.

[8 Replies](#)



- 6 users liked this comment [Please sign in to rate!](#) [Please sign in to rate!](#) 0 users disliked this comment

[Edward](#) • [Seattle, Washington](#) • 1 hr 55 mins ago

"to serve as a reminder that the ship is an "underwater resting place" and needs to be better protected and respected."

Yeah, because anybody can just get down there on a whim.....

SARCASM, WIT, HUMOR. POINTS OUT BAD WRITING IN ZAP'S ARTICLE – ITS AS IF ZAP ASSUMES THAT VISITING THE TITANIC IS AS EASY AS VISITING THE QUEEN MARY MOORED IN LONG BEACH, CALIF!!

[Reply](#)



- 8 users liked this comment [Please sign in to rate!](#) [Please sign in to rate!](#) 0 users disliked this comment

[Erica](#) • [Columbus, Georgia](#) • 2 hrs 9 mins ago

Obviously the Titanic holds human remains..... how is this news?

[1 Reply](#)



-

9users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)0users disliked this comment

[dbcooper](#) • [San Francisco, California](#) • 2 hrs 30 mins ago

Seems like it should be treated with some kind of respect.

[1 Reply](#)



- 79users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)5users disliked this comment

[Topshelfpro68](#) • 2 hrs 21 mins ago

1500+ people went down with that ship. To think that there are not any remains there is absurd. Of course there are bodies inside that wreckage. The cold and the extreme pressure is like a morgue freezer...

[11 Replies](#)



- 5users liked this comment[Please sign in to rate!](#)[Please sign in to rate!](#)0users disliked this comment

[Steve](#) • 21 mins ago

Anyone knows that they are bodies down there and it should be left alone it is a grave yard shame on these people that keep invading this sight.

YES, AND BAD WRITING IS DISRESPECTFUL OF THE DEAD TOO. THIS PIECE SHOULD HAVE BEEN ON THEM, NOT SENSATIONALISTIC JOURNALISTIC CAPITALISM DONE DIRT CHEAP.

OTHER REPLIES THAT DAZZLED ME WITH THEIR CREATIVITY AND DIVERSITY OF RESPONSE MOST FOCUSING ON THE INTEGRITY OF THE SHOES SEEN IN THE PHOTO:

hey....i think they found jimmy hoffa..i think he wore that brand of boots

Meatybone has a point, can anyone find a maker's seal or something?

I hate to sound disrespectful, but that's the first thing I thought of (Self Deprecating humor)

This is DIRECT EVIDENCE that anything made back then was made with quality not overseas.

aren't all shipwrecks "underwater resting place" for someone?

When an article is really concrete – of the five senses, the users get even more joy at playing with articles. They even get more joy than knocking the Kardashians, or Beyonce. Beyonce and the like are only liked by the money

making producers, the rest of the World seems to hate them! I don't like them either compared to other femmes like Sophia Loren, Nicole Kidman, Anne Parillaud, etc. What they do is make money by advertisers, but the rest of us don't like them at all, not one bit. Its like an icky amount of sugar this superglamour and if I never saw another like them I would not miss them at all. It's a form of arrogance to me, personally, whereas I always thought Angolina Jolie was a tiger who liked helping others and not very arrogant, but then I don't know anything about her either, except that she friggin not on every bottle and her 'beauty' stuffed in all our faces. I just don't like Beyonce that much nor Kim, etc.

How about this: The Sea seems to absorb all remains of human existence down there and no bodies have ever been found, so to find these ghostly remains actually for the first time brings back the haunting last night of the Titanic. Titles must be short, so just say: "Haunting Photo from the Seafloor by the Titanic". By the way, the quote from Jefferson still hits home "Give me more time and I be able to use less words." It takes time to formulate the truth into more concise words, but the result is accurate, uninsulting titles. These are my words:

No human remains could have ever survived the depths of the Titanic wreck site for very long. Despite over two thousands persons lost down there, all bodies have vanished in the great dark and pressured depths, leaving all future explorers in a continual state of haunting mystery with their absence. It's as if they haunt more powerfully because we cannot find them nor find release for them. But, now after a many decades exploring the wrecksite, Robert Ballard has finally found a haunting scene of a man's clothes and boots lying together prone on the seafloor of what must have been his final resting spot. He is gone. Absorbed into the ocean itself. It's haunting!

Do you see how many rewrites it took to get at the clinching truth? **It took me many rewrites!!!** Contrast the above paragraph with Claudia Zaps:

“A [newly released photo](#) from the North Atlantic site of the shipwrecked RMS Titanic shows evidence of human remains, federal officials are saying. In observance of the [100th anniversary](#) of the ship's sinking, [a 2004 image](#) was reissued to the public in an uncropped version, which shows a coat and boots buried in the mud at the site two-and-a-half miles below the ocean's surface, where the legendary passenger liner now lies.”

I AM GOING TO ASK FOR A RAISE!! IT IS NECESSARY TO ALWAYS LEARN FROM EVERYONE, BUT, YOU CAN LEARN ALSO IF YOU REALLY CRAFT A SKILL FOR A LONG TIME, THAT YOU CAN RISE ABOVE EVERYONE, FOR THE MOST PART. When I saw extensive drug use around me, for instance, I told myself this same sentence above “I am going to ask for a

raise!" For despite my ADD, etc I DO HAVE GOD, SOBRIETY, AND GOOD CLEAN LIVING! I'M GOING TO ASK FOR A RAISE, DARN IT!!!!!!!!!!!!!!"

"LOOK AROUND, MARY AND HEED!"

More on Diversity of Reactions

I posted some pictures on my facebook and I really thought that the reactions would be similar, but as many people as there were, were as many different reactions, like the above Titanic Article, leading me to conclude that it is our thought life that is completely original and diverse. This leads to the preciousness of human life and how each person can bring a unique thing into the world, chiefly, of their thoughts. And what is bourne from that can be even more incredibly unique and, might I add, even beautiful.

Warmth of Humanity One

Essay on Human Frailty as a Resource for story ideas

Human frailty when depicted *gently and without anger* can be very entertaining and a resource for story material. It makes characters pop out alive. It brings back nostalgia, when done carefully enough. I want to bring nostalgia for the WestPac and Subic Bay – for the Sailor's Frailties there, and at the same time I mention the Orphans of Olongapo and 50,000 of such frailties created!!! I'm not glorifying their abuses, but I am USING THEM TO MAKE THE CHARACTERS COME ALIVE IN WHAT IS A TRUE STORY OF OURS!!! *They were glorious misfits, rascals and womanizers; but we loved them still...*

I just had this right now: (on the NY/ PA Border, Family Dollar Acct)

"YOUR LOAD IS READY NOW!"

"Ok, I'll leave now then."

"OH...uh, wait a moment – they hesitate realizing that I'll be sitting around for hours once I get there at completely running my clock out of hours, for once the clock starts, there ain't no stopping it – again the unreal Cinderella World of Trucking Hours.

"OK, WILL MY RECEIVER TAKE ME EARLY, BECAUSE , IF NOT I'LL WASTE MY 14 CLOCK IF THEY DON'T." I say, driving in the point.

"I WAS MERELY POINTING OUT THAT YOUR LOAD IS READY WHEN YOU WANT TO LEAVE."

You can almost hear the cover for the mess-up in the last sentence. They were mad that I was sitting around, I guess, but I have, at this writing, five + years at this and had carefully calculated when to leave (I even calculated it on

paper). The cover was genuinely funny to me – you can almost hear them say behind their little screen: “Woooooops, she knows what she’s doing.”

And I almost said “Look I got five years at doing this, okay?”

The reply for their mistake was genuinely funny to me at the time because it so clearly was a cover – and one done not very cleverly exposing their weakness to me in a very clear manner. You can’t ever really hide yourself from others because not only do they see you from a distance and thus clearer; but because they must **pay** for your mistakes themselves!!! Make the other characters pay for the mistakes.

I knew who Scott Thompson was from only a few sentences on an email he sent me WITHOUT ONE PICTURE, and having gone to Pensacola, and Spain to see him, he was exactly what I thought of him BEFOREHAND!!! (Except that he did not respect me). ALSO, Gus said some inciteful things about him being a loner, which I found to be exactly true also. Gus had formulated this because I mentioned the fact that Scott liked “House, MD” so much. In fact, Gus being even further from Scott might have even been a tad more accurate about Scotts character.

But keep the characters close in proximity, relation, duty and interaction!!!

Warmth of Humanity Two

All this observation of others leads to curiosity of other people and of myself. But, in the midst of great wickedness arising in these last times (I write this after yet another massacre in Connecticut) that, like my appetite, my curiosity should be in check. I know this because I’d get too interested in what these people tick, and find myself reading even more terrible accounts of criminals, rather than sticking to the foibles that bring interest into a piece. So, basically, I’ll stick to Winnie-the-Pooh’s foibles, Tristan and Sigfried’s foibles and NOT BTK and other terrible, putrid, damn’ed people. (I believe such evil done will such will, burns (and grieves) the spirit making it incapable of repentance.)

There is a lot of Herriot in me, for I read him at a young impressionable age. When I talk of exploration, these books have it as well, even though it is just a Scotsman exploring Yorkshire and a city man exploring the rural life, it still has an aspect of Captain Cook about it, and I love James Herriot’s writings, they are full of wonder of people and warmth.

I like Pooh’s greed. I know it sounds silly, but, well, he can EAT and EAT and EAT! He never has to shoot insulin, he never has to fit into a bikini or go to a DOT physical. He’s so smug about it, that it is delightful. This is the Teveye-

ism that I speak of earlier: **delight in mankind, foibles and all!!** It's smelling the roses of all our ways, not just our strong ones.

Twain has it in this and I am ever on the lookout for the warm little scenes of life: In Five Points in Birmingham: The Chinese boys eyes almost look painted on his little face, learning to use the chopsticks and his anxious young parents hovering over him. I have, of course, a million of such stories to tell of my young sons! Brandon, age 1, daydreaming of playing in the snow, Anthony's buzzcut: "Hey!" so on.

This warmth helps upbuild characterization. See Characterization.

Long Haulers - humor to channel anger

These Essays "*Bambi*" and "*Mommy Qualcomm*" and "*Tampons for the Trucker*" are my absolute favorites and I think, tightest, attempts at humor, which came from years of suffering stupid, impractical rules. I simple studied Dave Berry's Book on "Guys" I even took notes in it. and I read a book on humor only, and the result was a high output of material. Because I had been crying and angry so much back then I had lots of material! But later when seeing bad things as an opportunity for this inciteful new brand of humor, when something badn'good and funny would come my way, I could already feeling myself secretly smile thinking, "I can't wait to tell Gus this" and then Gus supported me by saying write this one down. The last one, "Tampons" I was smiling as a writer, as it was happening, though the woman was insulting my country terrifically. I was already phrasing it in my head for him, when I got back to US air space. Hatred, I've found can be kind of funny with this kind of lense to look through. And I smiled secretly, for she was so full of it that she was giving me great fun and cleverness. Thank you, gurl! HA!!!!

BAMBI

"Booooooooooom!"

"That", said Bambi's mother

"Was *MAN*."

Disney Feature Animation *Bambi*

And speaking of deer I have heard said: GO AHEAD AND HIT THE DEER JUMPING IN FRONT OF YOUR RIG! WELL, let's see what Green Peace would have to say about that! -- but that's exactly

what we're being told to do by the Safety Departments across the nation.

Having lots of wheel time to ponder this, this is my reaction:

They should have deer meat stands everywhere, for such good meat and fur is just everywhere and going to waste! I saw at least fifty dead deer this month.

For, who wants to rollover a 80,000 pound rig on count of a forest-ratlike animal - like gulls, crows, mice, rats, bats, snakes... they're everywhere, and though Disney-cute as can be are commonplace like, well rats, and even so is a bigrig, but, then people'd get hurt and unlike other animals, they'd sue.

No Prob so far, are you following me, so far?

The problem is that with the Safety Gestapo, and, duh, *our own good common sense is to avoid hitting any living thing*, which is instilled and indwelled upon us from day one and of course, from Disney. To add to this problem is that our natural reflexes which, believe me, are well honed to avoid all those wildly weaving four *wheelers constantly down the road*, now have to be squelched in a split second in order to follow the Safety Rules: go ahead and hit the deer!!

And not only hit them, but hit them in the right spot! Some elk are as big as logs - shoot, I swerved for what I thought was a log in plain view on a very summery day near Portland, Oregon. My two side- angels posted on the port and starboard fenders of my rig helped me not to swerve into the other rigs, that day for what I did was outright instinct!! (I wish I knew their names to thank them and I'm not joking here.) Hitting that elk while swerving might have also toppled the load. Swerving into another truck to miss it, well, that's just plain bad.

So when you see a blitzing deer (and any deer species like the elk) go ahead and aim one of your fenders for their rear, that way their carcass will go to the middle of your grill and not just one side topple the whole dang thing over! But that way is very messy, I'm warning you.

Should I get sites put on my hood to help me with the aiming process - of lining up a deer's whitetail in my sites and then, boom hitting it in just the right spot?

And what about deer hunting season, does my rig need a permit for that, even if it is, *as it always is*, only an emergency procedure done in just about any season?

Can we get stickers to show how many Safety-Hazard Deer (SHDs) we took off the highways like the aces did in WW Two? Could CSA post this to help our safety rating that we could overcome tremendous natural instinct all in the name of Safety?

Can we get some training on a simulator to change our hardened instincts to avoid Bambi into one of straight forward slaughter?

And it seldom happens that way. I was sitting in my company one time doing log corrections and I could hear the Safety Review Board going over a jack knife case about a deer.

I took a peep to see what kind of folk were in on this board, to get a gander of the mercy-level content of the group: One manager and five middle-aged ladies from the log and payroll departments: none of them drivers!!

"Oh, he swerved to avoid a deer!" they said, unmercifully zapping the poor driver's career just like that, and now he has a jack-knife on his record, and no job while the deer he missed, got nothing! But alas, dear Bambi lives on!

Mommy Qualcomm

When I was a child I spoke like a child, I thought like a child, I reasoned like a child. When I became a man, I put away childish things...

St. Paul

I Corinthians 13:22

When I turned four I was alert, observant and potty-trained and I generally took good care of myself. I ate when I was 'posed to and I even took a little nappy-poo in the afternoon when I was pooped or, when my Mommy told me to. I was a good little girl.

And, now at the age of 45 I have something to do all that for me once again! Now I have something to tucky me in at beddy-bye time - at noon - when one of those multiple clocks run out, I get a 'Night-Night, Sweetheart' (buzzer) and a bedtime story even if I'm not-tired, nor would be after playing only three hours on the monkey bars or sand box or driving cross the Amish countryside on the Ohio Turnpike.

Funny, as a wee little thing, if I got tired, why, I'd plop myself down in front of Gilligan's Island and then I was down. I was only four, but I knew how to sleep: when I was tired. I have observed that even newborns are good at it, without any proper safety training or computer modules.

But, I have a New Mommy now!! Mommy Qualcomm! And she takes such good care of me. And I don't even have to think no more, cuz my New Mommy does it all for me: she tells me when and how to sleep - even if in the middle of the day, or after switching from Day to Night and back to Day again.

But my new Mommy says that's 'A-J okay.' The sleep experts back her up and, well, so does the wooden spatula, that my Real Mommy used only once or twice in my growing up days. Now I have that behind my behind all the time and up I get a three am, (or else)!

Now, I am so dopey from the sleeping pill/bedtime story that she forced on me and I whine:

"Oh Mommy, there are so many deer out at this time, and I am so Dopey!"

But my New Mommy says "That's A-J okay." And quotes the Hours of Service rules, And I reckon: 'Shoot, deer antlers make nice hood ornaments on my cab, anyway.' Or perhaps, I can get the Amish who did all my friends hunting trophies, to skin 'em and get some fur trading or jerky meat in the bargain? They're not too far away in the Southern Tier of NY and I could just stick it, dripping, on the catwalk, or break the seal and stick it in my trailer, or in my cab... Ah, but wait! I am still in little girl mode and would never want to hurt *Bambi*! Oh NO!

So onward I go! It's three am and even my husband could seldom wake me at this hour, even six years in a row of every single darn night three am nookie that I wouldn't woke up for, but, alas, there is that wooden spatula my New Mommy uses. And I get up easy now!

So, I dunk down three cups of coffee - thank God for coffee. I seriously wonder If I could ever do this job without it. I should pack a 'Camel Back' that can hold hot coffee.

I note the glassy appearance of the highways, it looks cold but alas, I love ice skating; it's such *fun*, especially in a big rig, with things like Jack-knives and Rollover Beathovens, that I'd never get to do on a sunny day, like the one I'd just drugged myself to sleep through.

But anyways, I'm now all Java'd up and rolling hard. I wanna make my New Mommy proud - I want another happy face put on my lunch pale in the Pilot this week. I'm so glad I don't have to make any decisions any more - shoot, they even let the computer route me and I get an Amish tour all across the countryside, when I could just take the Ohio Turnpike!. But I just love being a kid again, and let others be in charge of this big rig.

I just love being a kid again and treated just like one too! And to C.L. Werner, of Werner Enterprises, the *visionary* who started this all, world-wide:

*"Oh bless you for doing what could not be done -
making the most fabulous job in the world,
a heck of a lot of no fun!"*

Tampons for the Truck Driver

People do say the darndest things - if you listen closely - with the razor blade of wit at hand you can incise some of the most hilarious things come out of their mouths - if you listen just a bit! Life is laughter and comedy if you're ready and in not too much of a hurry to see that it's all fabulously funny!

"It's all material, Mare!" Quothe my muse, when I so wanted to cry, "It's all material, gurl! Now, keep on rolling!"

For instance one guy was telling me about seeing an alien, which after more than five years out here, a lot of it at night under the desert skies (Curtesy of Electronic Logs), I had never had any extraterrestorial contact other than a big thump one night I took to be a meteorite. But I listened on, for, he was built like a tree, big and broad (that I wanted to climb! Ha!) and I was attracted to him until he mentioned the alien and I could feel my enthusiasm dimming like a left-on flashlight in the back of my cab, and then I was mentally getting out my razor blade again when he said that the alien was hovering over a breast-shaped mountain. Man, this guy has got to go! But I kept his words and snickered a bit with Short Fuse, later on. "Gees, Short Fuse, guys will say the darndest things - IF they think they're gonna get laid!! Ah, another jewel for my collection of stories, Short Fuse, another jewel! Another Road Collectable, you know, like shot glasses, spoons or frig magnets. Another Road Collectable:

Tampons and the Trucker:

And, once I delivered my load in Calgary or Edmonton, Alberta, I usually had a day or two off to get another load south - we are required to take the our next load into the US and vice versa for Canadian drivers delivering in the US. So I often went straight to my favorite truck stops in those cities, where I had long term acquaintances and even the waitresses remembered me for years at a time - that's what I love about Canadian loads - the camaraderie!

So when I saw a Canadian female truck driver doing her laundry in MY Road Ranger in Calgary, I decided to strike up and conversation with her, as we both did our wash and I found, that though younger than me, she had twenty hard years labor of driving the incredibly mountainous British Columbia! I was impressed, she was even younger than me for having so many miles - BC drivers have it the toughest, I believe - anywhere. They even have to have shortwave radios in the various high mountains that go up the coast into Alaska and the Yukon.

I listened, thus, in deference a bit - she recommended a cooler that I use to this day - the Koolatron. We traded some onboard cooking recipes in the lunchbox cooker. But hereafter conversation began to spin into an anti-US diatribe, and she knew I was Californian. She had no sense of humor whatsoever - rare in Canadians. And everything she said was full of hatred and bitterness. And that bores me.

"Why does Calgary have so many drug addicts?" I had just come from a long walk down there and I had seen dozens of homeless and crack smoked right out in the open by the Bow river, though the Canadian economy was booming due to oil sands.

"Because Americans bring them over."

"But surely there must be a demand for it."

"Yeah, because of your American movies."

And I laugh gently at her predujice and multiple attempts to get me to bicker - a fine art developed on the CB by drivers. My ex used to say how much I nagged at him and argued with him, but I know that he never experienced the level of arguing and fighting as I had with men on the highways on the radio. They were ten times as bad as any women group of cluckers, henpecking their ways. And she was one of them!

I tried to change the subject

As I folded my clothes I tried to steer her away from her anti- US diatribes and was saying just how much I missed being a girl - "Hey look, see, I do have a few feminine things!" and I pulled up a pink shirt with ruffles and held it up. Then it got folded and put away, sigh.

And I began to hustle to get my laundry done. More examples of arguing attempts. And I thought 'So no wonder you've only been driving alone those decades, I thought, your heart is full of hate, and you gotta stay away from us all. You've been on the back BC roads too long, Hon.'

"Well, I have found the use of some feminine things too." She said as I'm about to split.

"What's that?" I say as I am grabbing my basket in my arms off the washer.

"I've even got a use for tampons in your brake pot."

I dropped my basket onto the washer with a *clank*.

"How's that?"

(*Oh, this one is for you, Short Fuse!*) I am already suppressing a secret smile of mischievous delight. I got my mental notebook out to take notes and this is what she said:

"Look, if you've got a leak, you just get a tampon and stick it up there."

I studied her face intently, there was not a trace of laughter in it; she had twenty-nine freckles, two small scars, a host of blackheads, but no humor. Couldn't she hear what she was saying? Couldn't she hear how funny she sounded? But after a few minutes of her explanation, her complete lack of humor only added to my mirth.

"Stick it up there? *Where?*"

"In the lines to your brake pot." She snapped just a tidge.

"Oh, of course."

"You get your glad-hands and then shove it up there and... [explain more] and that'll stop any leaks."

"Really?"

"Then, once you're done and can get to a garage, you just get it removed?"

"Eh?"

"Yeah, you just go right up to the mechanics and ask them to remove your tampon."

Gus...

And though I still use the *Koolatron* cooler she recommended, I have *stuck* to the traditional uses of tampons.

Dialogue Humor

(Jan 2015)

Subtle but neat! Noted the following sly humor in P8:

“Well, sorr, the question is not ‘*where*,’ but ‘ooo.’”

“Who then?” Cap’n said...

I like that silly ‘ooo’. It’s my sense of humor - which, in my opinion I’ve developed quite a bit for writing, that it even seeps into my dialogue. I can even make an all Spanish house laugh. I walk by a lizard on the TV and say “ooo!” (Just a coincidence but sh-ooo-t those three letters have a lot of comic possibilities!) I should do a section on comic faces, too, for the “ooo” I said went along with a funny face I’d use just with la muchachas, my accepting audience! Why are kids so accepting, in general? It’s nice. I digress.

Also from P8:

“I’m beating the tarr out of the next *in-tare-rup-tayre*!”

Devane pretends to not be able to pronounce big words, but we find out in the story he really has an education. It’s more fun pretense on his end and it gives some depth to his character as well as this subtle humor I write of here in this section on AOW.

Also:

“Cap’n rubbed the tip blade with his thumb in a bit o’ thought, *in-tro-speck-shun-loike* fer a moment, only the winds spake and his thumb bled drops of blood onto the deck, baptoizing all into a rev’rie.”

Part 4: WORD POWER

I re-started my long journey into writing in 2002 after loosing my job and with a great amount of faith. I first studied Shakespeare and the King James for a language not of today. I felt a lush power come over me when I did so. I called this ‘ultracreate’ which I think things like Whitman “I sing the body electric” and all of Shakespeare. Then I went into story excellence, humor, etc. I come back full circle after much study to this (Jan 2015) and how I miss it. but I have a long line of things to pursue, like narrative and cleaning up my sentences quite a bit and archingly, research which I can now do at work!

Definitions in this Section:

On Mups, Ingots, Token and Toys and other Vocabulary Treats in Writing like:

“Double, Double, boil and Trouble”

Ingot - a word used well in senses - ‘Slither’, foundry

Toys - See also Children’s Studies, are words we can ‘play’ with or express our childlike side

Token - something like a gimmick, used over and over again for an effect that’s perhaps childlike and fun, or like in The Right Stuff - Righteousness is used over and over like a token in a marathon it is passed along through the story by different runners.

Alternately used words - like in Jabberwocky, Leaves of Grass “I sing the body electric”

Whimsy - See Winnie the Pooh for this masterful use also extravagantly in Dr Seuss!

Nostalgia - Using older words for effects, like “Commode” for Toilet

MUPs - See whole section

Jargon - One of my favorites “the Oceanogs lined the straits with listening lines” or “Mermaids danced on the big arms of a Boatswain’s Mate, Second Class.”

MUPs & The Creation of Wonder

The Creation of Wonder

through MUP/MAGs p.28b – 35 using ‘special effects’ or just enough supernatural to create wonder. Other characteristics like Tevye-ism, focus close personal dramas. Wonder is beyond mystery, legend. Wonder is of something that goes beyond us, like Shakespeare or the Pyramids or even just Mad Max. You tap into it when you go beyond the normal like when Jack comes back from a WestPac: ‘an unordinary heart upon these waters had returned’ or in the name WestPac Jack following the title of the legendary “The Great Santini”. The carrier, in my well-backed up opinion, is one of the seven modern wonders of the world, and we, we mastered her in the 1980s.

People have used other words to describe this quality, like: “Mystique of the Sea” or, the “Mystical Warrior”. It’s all taking

something of the everyday, like the sea, and going over its qualities and finding, like the giant chains of undersea mountain ranges and deep submerged volcanoes in the abyss, that, she is not really everyday afterall.

Cleverness of a Character is Magic (a repeat essay)

No need for special effects, the sheer ingenuity of a character can be magical in its effect! Tristan's exploits, Sigfried's, Paul Bunyan, Davie Crocket (I think) and of course, Ens O'toole, and Cmdr Fyfe, USN. Plot has to accommodate it, so some advance planning should occur in a simple plot outline, as I did in P8.

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Accuracy in Words

"Culture" versus "Fraternity"

"The book, *The Right Stuff* is about the building of the American Warrior Pilot Culture." Is a quote of mine, [sic] I believe. I annoyed myself using this word. I heard and felt a mental "Clunk" that I get when a lie is told or when a word is overused or inaccurately used. It gives you a bewildering forced acceptance of a fact that just is not so -- like when the boy sails a three masted ship himself in a small harbor all by himself as in *Treasure Island*. Its' just not possible and it's dulling! Inaccurate words have this same bewildering feeling. I hate using that word 'Culture' for, it has grown to mean nothing! After giving this word some thought, part of the exasperation and mind-numbing feeling -- as I have noted in the past -- comes from the inaccurate usage of the word 'Culture.' The word that should be used instead is "Fraternity" for that is a select group of college educated men, excluding all others not in it. It also has a wildness and a comradeship not found in the generic term 'Culture'. Fraternity, however is exactly the right word for the Right Stuff! Zing! It has the sharpness of truth telling and an impact upon the veracity of a story.

As a side note, many literary analysis have so overused the term "Socio-Political Culture" that this too has made the word mud!

Here's another example from my work P8:

Ellington hollered across the tavern from the bar...

Versus:

Ellington hollered from the bar...

Not only is this second sentence more compact or less wordy, but it has a kind of word-truth that I speak of from above, for if you're hollering it is because you are far a way or "across" as one does when one goes to a busy bar. To say it the first way is clunky, the second way is more truthful and direct, it puts you in the tavern without even saying that they're in a tavern in the first place - if you read it, you will find no mention of the action taking place in a bar at all! This directly puts the reader right in the action with much less words to parse through and creates power to put the reader right away into the story. I find it quality and powerful. It even yanks me, the writer, right away, into the story and action. I like it much!

[More Word Excellence](#)

I don't like my name, and I'm a writer, good with words, it was a long path to find that name, sounds 'made-up' Jimmy

[A Survey of MUPs](#)

[Introduction to MUPS](#)

Mysterious Usages in Literature and The Creation of Fancy

I have much to learn about the "genres" of the Mythic Journey, Picaresque, etc but I think there might be some more primal elements of writing to learn – or, rather, acquire, that of the Mysterious Use I discovered for my writing five years or so back. It started with the Mysterious Use of a Pronoun ("IT is coming" has an ominous sound, yet there is no definition of IT and in that is power!) and that's how I came up with MUP, but by now, it has acquired many variations for me, not just pronouns, yet I still call it MUPS. I have also recently (9/22/12) have defined a MUP to include MUP/MAG meaning the mysterious or magical use of something. I got this from a study of Washington Irving (One of my top favorite writers) for little forays into the magical world, like say in Rip Van Winkle – a man sleeping eighty years!

I began to collect a big collections of MUPs and decided that I should really collect them in one place – here – for further analysis and learning of what is good writing.

As I write this, I am thinking of God and how He really is the most mysterious, most tender, most kind...ultimately I would want to write for His Magnificence – like in Echoes of the Winds.

Back to the study of genres for a minute, in a discussion about **Genre Elements** to distinguish them from Mups. I love the study of Genres – for in that is a lot of power to create a very subtle but powerful echo: I see that clearly in Star Wars with the use of the light saber as an echo back to the picaresque of Dumas, D’artagnan and the *Three Musketeers* who use the saber as a symbol of the Ultimate Warrior (even though the title implies a gun – a Musket). This strengthens Star Wars powerfully but subtly. The way the saber/sword is used in both in picaresque (My definition of Picaresque is in Dumas, Cervantes). However this is an item, a thing, a noun and it is a Genre Element, just like a Pistol is to a Detective Story like Raymond Chandler. To be my definition of MUP, it must be used in a more enigmatic way and this has less to do with Echoing back to something else, and more to do with the Powerful way it is used to denote Mystery, Power and Richness.

In Echoes – the moaning winds are referring mysteriously to Angels and perhaps The Holy Spirit hovering over the Face of the Deep. The Phrasing I wrote doesn’t really say that out right. It is the USAGE of the noun Winds that denotes it. So if a Saber mysteriously appeared – like in MacBeth for instance, that would be a MUP – a darn good example of one, come to think of it, because it marshalls Macbeth in to do the killing, but what is it a tool of the witches, demons, a hallucination, we are left untold of how and why the dagger is there, and in that is power.

For, the Power of in writing is to GIVE THE READER AN EXPERIENCE. IF YOU SPELL EVERYTHING OUT, THERE IS NO EXPERIENCE. THERE IS ALSO NO DISCOVERY AND THUS NO EXPERIENCE. As a writer, you are a Walt Disney with words: you take people to Pirates of the Caribbean – not a mere rollercoaster ride, but **an experience** of not only Pirates, but of the Caribbean in the 1700s, to Seafaring, etc. You do that as a writer, you give them sights and smells, but not an interpretation of them – unless it’s powerfully needed – like at an ending. People love the Pirates by the way, their colorful characters, their light hearted adventure, their extravagant dress, the Picaresque light hearted romps, the bogs, the fun of a Halloween Mascarade, the Trick or Treat like Hunt for Treasure, etc. I know its all in good fun too. Its an experience. **You give narration to lead up to what the experience is going to be, not to interpret it.**

Mups are good for experience, for they lead PARTLY down the path of Mystery and then the reader’s mind does the rest!!!

So, here are the Mups and the Analysis with them. I hope to understand how to see my daily world in which to find them more and more and find them in The Canon. I am, by the way, a fairly good reporter of things in life – I’m always

discussing events in an analytical way. This is a good way to go about finding all the different ways a thing can denote mystery – **or, provide an experience for the reader that is not too defined**, so that they say for themselves : Ah Hah!!

Mystery History

Mysterious, and not straight forward use of History

One of my all time favorite stories – The Legend of Sleepy Hollow is one of the most masterful stories ever with multiple usages in it of the Mysterious and I will refer to it often in the pages to come. In particular Irving uses the “Ancient Dutch” forebears well, so that their almost become ghostlike in their continual presence throughout the story, which helps bring out the haunting and the Hessian. The Hessian also echoes a War – The Revolutionary War, where many British and Hessian Soldiers fell and this usage of this era in History is powerful to.

I experienced the thrill of history several powerful times, in New York when I went to the other side of the Tappan Zee Bridge. I longed for Sleepy Hollow – and I looked it up on line and found that others, too, enjoyed Irving’s description of its historical lore.

I also experienced another example of history MUP when I went to: Little Italy, Yonkers, The Italian Section of Boston and the Great Cemetery before the Big City in NY – I experienced the ghostlike presence of the Corleone Crime Family, Michael and Tom Hagan – all throughout the days I was there!! I felt deep urges to go all about Brooklyn and other boroughs where this all occurred, and though it was really rough, IT DID NOT DISAPPOINT ME in its architecture. (The people did, though, they were all not Italian, nor were they anything from the turn of the last century and were fairly low in character (many thieves, addicts, etc). After a while, I could not take the wanderlust any more, the Corleone type seemed long gone, but then I found them in Boston, on a date, ironically, and in Jimmy’s Town, Jamestown, NY.

It was as if we are programmed by the values of yesteryears that are no longer here – like the stories of immigrants, and big cities, community belonging of my Grandfather. It’s all walmarted generic uninteresting fare. So, I kind of stopped being so fascinated with the Corleone saga and what it meant, but then, it’ll pop up again where I least expect it – like in Detroit, that I saw with Sue and her husband, Bill.

The point is though, the Corleones represent a people that used to be here, and that their presence is compelling in the same way a ghost is, or the Dutch in Sleepy Hollow.

Ghost like Presence of a People Long Gone – a MUP. Mysterious Use of History, Backdrop, Scenery

The MacBeth Dagger

An Object Used as a MUP

An object, whose use or presence is not explained by “How it got there” “What it means”. its magical, fanciful effect on Macbeth, Who put it there, etc. A great use of an Object in a story used mysteriously.

Excalibur, the ancient sword appears very fancifully as coming up from the Lake in the very beginning as called for by Merlin’s spells. Its presence throughout the story has power. This also uses history as a MUP because it echoes all the ancients in England, like the Mysterious Druids who somehow made Stonehenge that we would struggle to do today.

Word Mups

These are any words that when used in an undefined way bring about mystery:

It is coming. What? From where? Should I be scared?
They were going away. To where? Who? What?

Story Element Mups

“Rosebud.” In Orson Welles Classic, the MUP, that compels the whole story from the beginning to end. “Anarkh” in Hunchback of Notre Dame.

“*The Horrors*” in both *Apocalypse Now* and the *Hunchback of Notre Dame*: ANArKH are words used at a very dramatic point in the story, but yet are undefined and thus bring out mystery. Victor Hugo even calls this word mysterious, and then it disappears and he says, upon this word a whole story is born – showing an example of another writer, in French, using the word powerfully and even talking about its power.

SPEED LIMIT

IS A STORY ELEMENT a sign that you see throughout the story, that doesn't make sense – its either 60 or 65, not 64 – a number that haunts that story (and me my birthyear, highway, etc)

Another Sign in a story could read:

GO BACK

When you come across this sign multiple questions follow: Who put that there ? Do they know what I'm going thru? How did they get ahead of me? Etc.

The presence of both the Real and the Fanciful

EB White talks about this in his analysis of Charlotte's Web

The Twilight Zone has always had MUPs in them and Horror. But I don't like Horror. I like Gothic, which to me is vastly better than Horror. Only Blair Witch Project and The Shining was good Horror to me. Dracula, Frankenstein is all Gothic to me. The difference is in the amount of hope within the story. Horror generally is about loss of hope and other good things like love, etc. Horror has evil in it and as a subject. Gothic has mystery, fancy in it. Gothic is great!!

The Forbidden

MUPs made by Forbidden Things

Area 51 is a patch of ground, almost made hollow by the fact that there's so much secrecy behind it, 'something must have happened there...'

The fact that it is forbidden makes it extremely tempting (Can you see it on Google Earth and other military zones, I wonder). This allure is the power behind mystery, therefore it is a MUP – a real MUP! A MUP Place.

Forbidden by Gov't

Forbidden by God

Forbidden by Time

Forbidden by unreachability – as in the far outer limits (not the tv show)

Forbidden by lack of technology

Forbidden by ignorance, until Columbus the world was flat to most

Forbidden by Death

Lost – the lost Incas, Myans, Aztecs. Where did they all go? Why did they disappear?

Lost a perfect MUP in its self, implies vanishing into thin air, as if by a genie or simply by something so inexplicable in itself, that peoples heads spins in mystery.

Lost – by time

Lost – in the Ocean

Lost, hidden
Lost, long gone, vanished

Winnie the Pooh and MUPS

Added:

11/23/2012 10:01:15 AM (Star Hotel living)

To my delight and wonder, AA Milne uses mups in a less mysterious but similar way all throughout the collection I checked out from the downtown library. Will go through edition to highlight them. They are more precocious and humorous use, but still conjure up the fancy, if not magic of the childhood imagination. This is the value of literature study – to see the more creative uses of just pronouns and nouns!!!

Dr Seuss probably uses these too, come to think of it and other Fairy Tales, that's why I read them a lot – for the Magic within them.

To add from my drill book:

Ingots

Totem,

Rhelic Words

Rook, Cassowary, Runyoun, Dame,

Alien Words

Hmong, Hrothgar, Netcong,

Drills

Note: I have a whole booklet on this subject, mostly with improving vocabulary in mind. Where is it? I hope in storage! (I found it)

“...Anhilitations, perturbations of a night's serenade, to end all ruminations of most dastardly kind.” (See Ultracreate) from *‘The Phantoms walk’*

Perhaps six or so years ago (from 10 March 2013) I was writing some of the mesmerizing soliloquies of DS and I don't want to lose touch with the process which created these, which I keep documented in my printer (where's the file to it!??) where I studied flows of words, studied different subject matter to get the lush sensuality of the piece: I studied a foundry where I was a guard for these:

Ingot, Molten, crucible, etc. This all went into my writing at a wonderful level of sensuality - not of the sexual but of physical senses.

After a day's journey to the Sunset Strip (circa 2007) I wrote "The Phantoms Walk" and I was really blown away by the sentence above, that, I could construct such interesting words like 'ruminations' with such contrasting words as "Serenade". Some of my more recent poetry like "I dreamt of the sea" has this in it as well. It's my best skill I think.

Right now as I am now on the edit level of p8 or second draft, I want to keep the 'Scene Smithing' skills predominately in my head and I seem to like the scenes I created rather quickly with them. But the drills are always going to be there for me to go back to, to keep this luminous, mesmerizing flow of words going. I have so many skills yet to be developed - like researching, reading genre studies. So I have to focus without forgetting!

Sentence Skills

Complexity of Sentences, Arcing, Winded

An Example:

*I'm writing about me in my long stories entitled 'WestPac Jack' and 'Pieces of Eight' - **in what** I would have been had I looked like a wayward sailor like Jack or a swashbuckler like Daniel and if I had existed back when they did; **in which**; God in his creative energies did not write my part in their manner or time **but rather as** a modern woman in order to create these other lives; **for** these 'liberated' times He wrote my life into were support for my writer-self and no support came from my so-called loved ones for my other traditional selves (like mother, wife) **and, so, with** tremendous creativity I focused on writing and driving, **which** were rather solitary occupations - needing no one, and eventually **as** I got better at them I became more isolated **as** time went along, I became the way I am now - single and completely uncared for - well, **except that** I care for me **and** of course God does, and that is really enough satiety, **but that** does not make it none the less of an endurance to create these other-selves like Jack and Daniel and to put up with this long haul lonely exile - **into** writing.*

Wow! What a complex single sentence! I enjoyed reading it several times afterwards and analyzing it (in blue) for its connectiveness. Through this seamless connectivity this sentence takes one on a long journey ranging from myself to God, to personal roles, to loneliness, to exile and, finally to writing. The AOW Theory behind its construction is that the basic connectors of language enables fun, long, logical yet convoluted thoughts – ranging from self acceptance to God to creativity - to be strung into sentence while being correctly weighed and evaluated against each other. These all put such verbal structure into seemingly random ideas about my life. It is a kind of truth, to write EXACTLY what the connection is to these ideas is and how they are weighed against each other! In other words these are complex formulas for life written here in this sentence! Grammar is thought defined, weighed, balanced and summarized into learning, and all of it possible with the connections of conjunctions, the balance of prepositions, the contrasting of phrases. To define this, I've highlighted in blue the words that really help define thought in the sentence above.

ME (IN MY WRITING) + GOD'S OTHER ROLES + LONELINESS/NO FAMILY = WRITING

Or, on a meaning level you're saying:

The meaning in this phrase PLUS the meaning on this secondary phrase IS CONTRASTED WITH this other meaning THAT MIGHT (IF/When) WHICH EQUALS the final meaning.

And I really am tying together the pieces of the puzzle of my life, such as: that I am lonely because of writing. But I have 'other selves' to create; and many things are LOGICALLY TIED TOGETHER IN THIS SENTENCE. THAT IS THE DIRECT, ALMOST PROGRAMMING -LIKE ASPECT OF THE SENTENCE TO TIE DISPARATE THINGS TOGETHER. It helps to have a lot within the sentence that I'm weighing too, for simple ideas create short and

simple sentences. So if you want resounding and long crafted sentences that take you places in thought, the thing is to have a lot within them to make them fly like this, in connectedness. It creates a net of eloquence to craft them so well and it makes the whole sentence a story much more of a journey, than do just simple sentences.

Journalism and Word Excellence

Margaret Mitchell was a journalist and when I reread GWTW over the years I see the Word Excellence in her writing and in other writers who were once journalists - like the masterful Tom Wolfe. Although I become more connected in my long sentences and more expressive, thus, I still feel that I could use a study of what it takes to write at a higher, more literate level of English. I think that it is a matter of find more articulate and accurate (see essay on word accuracy) ways of expressing the same things. It takes a study, in other words. I think that when combining long complex thoughts that you have to watch the subordination and connections of them as you weave them together with words. If a sentence is 'AWK' as my teachers used to splatter all over my essays, that I need to rework and rework until I find out why it's AWKward. What makes a complex idea jumbled? It's the interconnectedness is not tied appropriately together. It's a word weaving skill.

Here is an example of my own writing that I like and think it is at a higher level than other skills:

"Ultimately, I suppose a sober question to ask of us all is: would we all become like that if we didn't wage serious warfare with all our hooking desires; and just, maybe, that I am not merely an over-nosey, over-curious writer after all. There's truth in this tale that braids its way throughout the daily stories of our lives and when it gets all twined together like this in a brutally honest essay or story of ourselves, the result can be held onto in strength as a rope; and with that rope we can climb out of our ruts and up to the height of our vision, which is not overly high, but it is self-sustaining.

(I'm just trying to support myself with my best skills, of which trucking, writing, dancing, drawing and diction are some of the top ones.)

This paragraph has that interconnectedness that I speak of in the above essay on conjunctions and have examined before on the issues of conjunctions, which create a flow of thoughts. It also has a higher usage of words that I like with: "Ultimately" "sober question" "serious warfare" "hooking desires" "merely" "twined" "brutally" "overly". Of course, the metaphor of truth and ropes and climbing is a long-term skill we all have and I use it well with my little story. I like that the question of my little story, here, is well embedded

within my quest (a good word!) here. The question is set off by a colon and yet the sentence keeps on going after it is stated, which creates an embedded, complex and even baroque structure to the piece. In the end I even have a subtle turn-about to the sentence with the arching: “I can climb up to the height of my vision” which is brought down to earth with: “which is not overly high” and then the turnabout “but it is supporting.”

Poetry

Sometimes I think I write the story so that I can perform more of this artistry - it gives it a reason, form and a place and indeed, even a voice. I like that I can use jargon, slang. I like that I can, in narrative ‘soliloquize’ something I love like the Navy.

Still reducing some rhyme out of DS and let natural long winded sentences replace it as the paragraph below. Feel very competent in this field. Have little to gain by analyzing it here except to not force too much down the reader’s throat as it comes off bullying.

Noting Several kind of things in my Verse:

The Free Form, without regimented meter:

(And one of my top favorites!)

“And so, if you served in ‘The Nav,’ circa 1980, before the great *RIFTing* of the Fleet and *Tail Hook Scandal*, if your saw a sailor, WestPac-lean swaying with breakers still underfoot, why, you were seeing a real salt, who, at 21, had seen all the seas in the Pacific Rim – where illusive mermaids in the mind still swam, or were tattooed on the arms of a big Boatswain’s Mate, Second Class; or danced for drunken sailors in Olangapo saloons, or storied by sleepy SONAR Techs awatching the scopes for deep-doven subs – all in yarns as in oldentimes by all sailors to sea - in the new steel-hulled Navy, painted ‘hazegray.’

And, now decades later I see that Navy I knew has gone, gone far away... “

The Sonorous Rhyming Poems:

The Winds sing aloft
So I wonder in
To the Canyon Rim
And cast mine eyes across

This is what Poe describes as rhythmic beauty and I find that it is somewhat limiting or challenging to get the wide swath of vocabulary that I love, in words like ‘Perturbations, Ruminations, Serenade or, the jargon of the piece above from WestPac Jack. I like to confine my rhyming to the couplet, straight from the old man himself, Shakespeare!

Dialogue and Accent

As my cousin Betsy once said, ‘Just the vowel sounds are slightly different in the South.’ I capitalized on this, realizing the only difference between Americans, Australians and British were the vowels, such as in the word lucky: Lahcky or Luhcky = Lecky = Looky” I used this much in P8: I used “Ware” into of “were”. Old time spelling helped with this too: Olde v Old. Just simple little things were very effective.

As I write this, big St Patties day is coming and I’m getting more and more help with this ear for vowels, like ‘feis’ meaning fest is said like ‘fesh’ theres’ a wonderful bending of the ‘e’ vowel sound in Irish brogue that should help me improve the sound of the piece. “Eh, lehts go te de fehst.”

Word Changes to make for Bristol or Liverpool Accent:

You = ye

By = bey

For = fer

Behind = Behoind

First = foist

Time = toime

High = hoigh

Would = woulde

World = Wourlde

Pirate = poirate

Was = was weres - was - wares

Were = ware

There = thar

Lucky = lecky

Right = roight

Never = nare

Day = dey

Today = todey

World = Worlde

Gimmicks

I’m quite good at these I noticed, like capitalizing on the South wind. The one I found the most instructive for demonstrating here is “The Pink Lady” in P8

which, I suppose, must be very subconsciously, my take on 'Milady' in 3 Musketeers, a hallmark film for my writing. "A powder puff sweet smell of talcum came up on the pier and he heard a soft "Daniel" spoken.

Time Effects

Using Participles like Had, Having, Would, Will

As noted in my own writing:

"Jack had earlier found Jen's number crumpled up in his wallet and he dared to call her up from the restaurant and she was very pleasantly surprised and came right out to meet him with Paul and Rick.

Everyone was so happy **that long ago afternoon in Sydney**, so **far away**, there he was with his girl and his two best friends, at home, comfortable in their company, completely unenvious of Jack, they told story after story to Jen, who giggled like a shore-girl listening to sailors when they spoke of the sea.

"Here's to my friends Paul and Rick." Said Jack, toasting with his soda. "The best kind of drink to have."

These two phrases high lighted show very subtle nostalgia and subtle backwards looking in time, although the narrative is set in the present. I think I should use these a few more times to set off this special set of time in a person's life that is heavily nostalgic, warm, full of comradeship and specialness. When I pull Jack away from that in the ending I want the readers to feel his keen loss. Also this next passage shows this subtle time shading, and backwards looking as well as foreshadowing of course:

"It never occurred to Molly **that they'd ever be Jackless**, for though the times would sweep them out to sea, for before long he'd always be back, mug in hand, sitting on that barstool while Mama diced and slivered out dinner. **And then it would never seem like he'd been gone for very long**...Then the postcards would herald his homecoming from afar from vast distances like Singapore to Hong Kong to Pearl Harbor and soon he'd be there again, back on the barstool dealing the deck quietly."

It is for things like this that I ponder on the Art of Writing, for the writing itself seems to do the teaching as in the above example. Of course, I've heard of things like foreshadowing before, but the subtle, creative way that they can be alternately used is what I feel a clinching statement here, that, this is creativity in itself – using

what there is in a unique combination of ways, not uniquely, but uniquely combined. The quest for good story helps me seek out all the time these 'new' ways of doing things.

From past analysis stories are not new, but, in my opinion, Novels ARE! The first novel credited is with Daniel Defoe, I believe. But, part of me wants to completely discount hundreds of years of writing because it was not accomplished with word processing and the Internet. The work of a long story really requires intensive revision not possible until the 1980s, really!! So, I say the frontier of the novels really hasn't been tested yet. The scope, the boundaries, the possibilities are all frontiers still. Also another clinching argument about novels is that the ability to research them is greatly enhanced really recently. For instance as of 2009 I can go online and research the ships yearbook on Ancestry.com and create a much more realistic story for my WestPac Jack. I have the possibility to really capture a world back then. Also, there are people to talk to across the world that can contribute to this vast vision I have, not possible before the net.

I can read up on writing improvement. I can download any and all of the Classical Canon online (and have done so). There is great possibility of good writing and yet, if you read and look at what is written out there, that its not really all that good compared to the resources out there. So there is opportunity!

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[The Almighty Verb](#)

P.38

"He takes the gun from his pocket and goes into the 7-Eleven."

"He fumbles the gun from his pocket and trips into the 7-Eleven."

To me this essay is not about a simple verb change, for if you are writing a character who is altogether and then suddenly is fumbling, that is not going to cut it. The true distinction a writer should be making is to use more colorful characters in there story to make the robber into a drunk, that's more interesting psychologically. But then, the drunk has to fit into the story as well. The question to ask really then, am I writing about underlings, or are they there just to make the story juicy? That sounds like cut and paste conflict to me.

Here are two conflicts in my stories:

1. Now Jack's alcoholism and womanizing truly make his character pop out alive, yet he is not bumbling in them, he's actually excelling in them and becoming a huge, larger-than-life character, even hero, because of these traits.
2. Daniel? Well, he has a propensity for violence and anger towards his father. He's very frustrated in that he had turned to piracy to survive. He doesn't like women like The Pink Lady. He's had to be very wise against Cavendish - whom he won the captainship over in a vote and Cavendish was brooding ever since. Cavendish is the drunk. But he's not bumbling.

Within these story-long tensions the drama comes out, not in simple verb changes, but in the story long conflicts that arc over the whole story.

Paragraph Excellence

The below sample really moved me, when I finally completed it. Before this version it was much simpler and a bit boring. When I got all this in, its sentences became arching, long and winding, full bodied and full in thoughts. What I mean about full bodied is it contains a lot of information from the treacherous coast to black beard, to DLF, to treasure, to their and our fascination with pirates, and ends with lore "out there....awaiting"

I write this as an example to me of what kind of quality I want for my whole piece of work and to allow myself to go for it

I think it reaches the mystical level in the POC ride - I aspired to by riding the ride 5 times in 2009 or 2010.

The Second Heavily Edited Version:

The old men of the port usually came to the pubs on Fridays after market day to 'talk story,' or spin sea tales, of the treacherous Carolina coast all about them - for, it was a haunted coast known as "The Graveyard of the Atlantic" where many a ship had foundered off the shoals, and where pirates like Blackbeard and Samuel Lawless had hunted. Many-a-times, in the past, they had speculated on what might have happened to the Great Pirate Captain Daniel La Fouché, and his treacherous first mate, who once had haunted these waters just off this shore, for, there were always so many questions out there about the pirates - of creatures so far beyond them: what were they like; where did they go; and, lo, what had happened to their lost treasure? It was out there, glimmering its cursed charm, out there, somewhere... awaiting.

The First Version:

...for the old men of the port sometimes were 'talkin' story' on Fridays. They were always spinning tales speculating on what might have happened to the great Pirate Captain LaFouche, and his treacherous first mate, who had once haunted these waters just off this shore, for, there was always that one question out there, about the creatures they had heard told of creatures so far beyond them, what were they like? Where did they go?

[Another Example of full bodied paragraph:](#)

I am very pleased with this example, written in June/July 2013, proving I am very sharp in my poetics:

"He climbed up the high, pitching mast and there he sat watching until the last of the sunbeams had sunk under the horizon. The sea was soon to be a dark world swirling beneath him and all around him – and his young mind was all a'fancy of mermaiden and seamonsters dream-fed to him every night by the most prodigiously imaginative crew ever, who's richness in seastory was only matched their greed for gold.

But, mercifully, after only an hour, Cavendish decided to send Coborg up to relieve him so he could get a good, long berth in the rack and get rested to be fresh for the next morning's hunt. And then he would go right back up on the mast before even for the first rays of the dawn would light up that darkened ship out there in the night, where the oncoming battle waged more wars with his imaginations of stalking ships than out there in the battlefields and siegeworks of a sea's trenches.

Bone tired, he slept soundly for a long while, to four in the morning, and the watch had to shake him awake. And Reneau brought to his rack hot tea and pastries. There was urgency here, and he began to feel important, for, they relied on him to keep a good watch and climb the mast again in the blackest portion of the night! During his sleep they had entered into an enormous fetch of wavetrains, by now she were a mountainous sea.

He stood at the base of the mast and gulped - acutely regretting the life of the sea, and then, as if he had summoned him up from his young imagination, the Captain, himself, appeared standing there, by his side, in the dark, holding a small lantern to his face, urging him on: "This is a man's job! Go on boy, and you'll earn yourself a right to be called a man, by this!"

"Aye-Aye, Captain!" he cried and up the ladder he swiftly, went, for, now well fortified by these rich words of initiation, he had summoned up the very courageous life of a sailor man! And at the top of the mast in the deep hollowing of the storm, he tied himself in with a bowline and a painter's seat

round the mast and held on with all his might! And nothing would unseat him now!

The sea and all her whiles was at full force now and she rode her sailors up and down the backbones of her spine - of building and bronching seas, and the winds spoke curses right into sailor's ears, who saught gold as if it were harm! His only insurance of life lie in the strength of his arms cling - against a most mighty, bewitching sea!

Hours later, the Sea calmed her mood and ceded herself to the ways of the day and dawn and of the sun; and the rays of hope slowly slid across the sky to reveal the shallow seafoes of the Atlantic Anticyclone! “

“beneath him and all around him” this is not only accurate to describe darkness surrounding anyone who is on a mast at night, but also, it has that “full bodied” idea of a sentence that I’m trying to unravel here. Its not redundancy that I mean, more it’s a flowing, enforcing kind of supportive web of phrasing that adds a very professional finish to it. I have, in the past, called this ‘Arching’ phrasing - for it sort of wafts its way across the page and the mind, it is lofty phrasing and expansive in mood and mission. Then I delight in bringing crafty jargon into it ‘as sharp as a beer bottle, broken.’ No not redundancy here, just a building, piling phrasing until it is melodic and full of words that sing and, I hope, delight.

The whole paragraph(s) here has a finish to it, or perhaps, a completion, with touches of the final ones of the artist - the finishes, I think they call them.

Also noted something, below in the direction of this sentence, that, though I am the author of it, I found surprising and delightful:

“And then he would go right back up on the mast before even for the first rays of the dawn would light up that darkened ship out there in the night, where the oncoming battle waged more wars with his imagination of stalking ships than out there in the battlefields and siegeworks of a sea’s trenches.”

Subject/Verb form:

He would go

Battle waged wars with imagination

(First Direct Object)

Battlefields and siegeworks of a sea’s trenches

(Second Direct Object)

Second Direct Object very longly crafted.

Ships/Trenches has some rhyme to it, believe it or not

Delightfully metered from the word “Where” and onward

Diction real elegant from the last use of the word “Of” somehow changes the accent of the sentence

The “Of” I speak of surprises the reader by swathing a huge triple metaphor: Battlefields, Siegeworks, Trenches all describing the Sea. The speaker of the story has just mentioned waging war with a ship out there and suddenly, really beautifully you see that it is the Sea against just some ship that is the true arch enemy - though actually I say it quite opposite, the true effect is that the speaker is terrified mostly of the sea.

Mostly the beauty is in the second DO, the triple compounded metaphor tied back to the sentence with the connection word “Of” which leads to elegance of this beautifully nested and arching sentence

PART 5: STORY TECHNOLOGY

To examine story elements more here, because The Scene, Characterization, and Theme is not all that there is to story

Part 5.1 SCENE SMITHING

This is a newer writing skill and needs to be appreciated as such, even though I have written three unfinished books, 90% of the scenes were not constructed in one episode, but from many directions genre studies, AOW studies, never in one fell swoop. I am interested in high productivity – feeling this is also pleasing to God and it’s richer, so I demand high And Rich output in the form of scenes. The fact is that they’re harder to write than non-fiction writings of the same length. In nonfiction you start out with one Idea and it explodes out of you as if it were prewritten, subpoints and all. It’s rather amazing rich process, and one that I am doing exactly right now!

Scenes, however, come off as one morsel at a time – I'll explain the scene I am writing right now to demonstrate this. I am writing Edith going onto the Treasure on St Jameston's Island. I know that I want an exciting, adventure, Indiana Jones-like Serial, Picaresque. I want the scene to be rich, but the process is multi-layered – or one morsel of an idea at a time. I just get them moving first into the jungle, then I got the morsel of an idea about the watchers in the woods, then the sighting of the HMS Vantage, then skeletons, trinkets, coins, etc around a treasure trove. None of this scene is particularly colorful or rich, but it does have the Camera-eye going. It has some potential drama. It has picaresque action qualities, that I haven't built yet. It's going slow, but it is going and I feel excited about its potential. *I give myself permission to write at a moderate level of inspiration*. If you look at how the camera-eye bloomed into many chapters of the oncoming of the pirates in the beginning you can see how quick sketches of scenes can become once reprocessed again and again.

Scene Smithing

Up until this point the scenes I created were gradually created over the many years I have been writing (3/5/2013 10:40:47 AM). Lately in a self demand to create faster scenes and to trust myself more.

Pacing, How to do it – One Scene in One Day

Today I only did one scene – it struck me that one scene's writing is about one day's work – because there's more tasks to connect it to the rest of the book. Its' the one scene that takes a full morning to do – and I'm not sure if that is inspired writing or if I had little ideas how much longer it would take, but the true clincher is this – it takes a full morning writing session of five hours to write out that one scene!

It's nice to know this so that I can set myself up more expectations that, fully rested I can PLAN TO take on a hard scene and get it reasonably accomplished in that day!! It's like knowing at Action Cleaning that I'm actually going to go to work and do a job well and get it done without mishaps – it's a swell good feeling. So now, I can look upon other up-and-coming scenes to write and say, well, next morning's session I'll cover a certain one. And then, that's it, I can rely on myself to make forwards progress in my life!!!! So much of my life has been not progressive like this!! Like I'd like to work out and make my weight loss goals too. It strikes me that I am doing the best and fullest of my capacity at writing, so I'll put that later!

This is of course, with tithing and God's Blessing, I'll never forget these!!

The scene I have in my mind is Everly Island provisioning, and even if it doesn't have the mythic qualities I do need to get it down on paper, research

later, I find that, research slows me considerably though I cannot deny its power after the huge vision I have of WestPac Jack.

Update: Decided at Demenno Kerdoon (amidst the steampipes) to create this one scene PER WEEK, that way I can get some good research back into the mix. I also wrote about getting inspirational research done. (see topic of its importance) done.

Update: Notes after writing above scene: I liked it, it was dramatic and exciting, but it shows captain in a very weak light. Thinking of cutting it out or making it different, but it was not a waste of time – for it was an exercise in getting dramatic tension right in a scene – by adding the right elements of tension – in this case “The Pink Lady” and one not to be lost, so I should make a note on it:

Everly Island Scene Processing

This essay and the one following entitled “The Pink Lady” really established myself to myself of my ability to create scenes well and in the timeframe I desired. **I proved it to myself that I could quickly create a scene to the level I desired.** Before with all of my writing I had stumbled upon good scene writing over the many years that I reread and reread my writings. But this was something new – **the ability to command it to happen within a set time frame.** I think having more time to research will even hasten it out even further. Basically it was one scene per day, for the scene needs connections to other scenes and narration, so there was more than one scene created. I liked them too, they were full of action, dynamic, full of meaning and to my level of quality. I am learning from me, how to get quicker and more dynamic. Been working many weeks in a row now since I left for Kentucky and was so worn out, had Doc at VA worried for my mental health. But I see I was just tired and couldn’t control my eating – so chocking myself up on meat once again should really help this. Meat and veggies for nutrition. (tiny bit of fruit). Today finally off work and, very productive!

The Pink Lady

This is a lesson from a scene that exploded in action, but that I didn’t like because it shows Daniel in a very weak light. I don’t mind Daniel’s flaws, but to make him runaway or be susceptible to a bribe, why, it’s just weak writing. It was good scene construction exercise – I need a lot of work there, and also it was good to see that it was not set in stone that I could yank it if I

didn't like it and it wouldn't have a long term idea effect in my story scope. Daniel's not weak and I knew this made him look that way.

Update #2: A note after our (Juan and I) epic long trip to Kentucky, the Pink Lady refused to be dismissed from this story, she jumped back in and this time her impact was better and I plan to increase her role by making it clear that she adores him, but he won't take her because she 'high maintenance' and treacherous too, and he thinks she might lead her husband to him which she vehemently denies and this is left unresolved, but the fact that he didn't want to destroy her marriage and really mistrusts her anyway, should conflict with the straight forwards decency of Edith, who is plain, but in the end he chooses Edith because she makes him feel good about him, despite her honariness. Her basic uprightness and humility makes him feel good.

[More on Scene Processing](#)

A very basic plot line exists before scene processing begins, unless there is a very clear impactful scene – like Jack on the Railway Tracks – (from 20+ years ago in Bremerhaven). These scenes then get made according to a simple plot line.

The Scene Is done with Camera Eye, slowly, feeling way into it in an unclear way, as a sketchy scene. Experimenting with Storyboarding type of Camera Eye, but sort of similar. Then all the imagination, MUPs, dreams and visceral sway of details comes into to play. THEN, often way after the first sketch I then analyze it for more story goals – like I did in the ultra demanding Sampaugita night club fight scene that had some much story content in it as beginning seeds of idea, that I had to tear it apart, idea by idea. During all processes I write in versage, which is my voice.

Always need opposition in every scene whether in nature, frustration or in a villain. Very good to have character flaws or strong emotion in every scene composition. And of course, the domination of the scene of the lead character, Jack, Daniel is very important.

[Don't get ahead of your material at hand](#)

More Analysis about the Gyre

I started with the intention to go straight into writing about dream worlds of sea monsters, when I realized that the actual gyre was resourceful enough with ideas, and the conclusion is: Don't get ahead of the material from pressure, for the material you have is often enough if you slow down to realize it. What I have now is a more realistic, but still interesting thing on the gyre. Once I cover

that, then I go further into the dream chandler has spawned from the decadence of the gyre.

By the way, we studied these gyres extensively at FNOC, Monterey and thus I have a lot of the research already done, but I really could get a lot more and perhaps I should do that. (I did quickly on the net!!) Also we studied 'Anomalies' of ocean currents – like with the P3 Reconnaissance reports, it resounded with scientific yet mythic terms.

Experience is key

In my first pass of a scene I often will write an initial summary of an experience, not the actual experience itself. This is not good story technique, its just like a sketch. It awaits further writing. Note the following:

Edith sat in her unlit, stifling compartment for days - no English lessons, almost no food, and certainly no company. When she begged the boy for more food, he was told to tell her that they were 'low on rats' - or rations - because they were heading towards in the middle of the Atlantic and the nearest provisions were two thousand miles away! She became quite weak hearing this, with no hope to sustain her. After several days of this she began to cry out to Reneau, to talk to the Captain on her behalf. But the Captain refused to see her.

So I need to change it to something more powerful, straight forwards in its experience:

"What have I done to myself again!" she cried in the dark little hut. But the worse thing was that this time, she'd really done it again! She'd cut all ties, burnt all bridges, once again! All because of her imperious manner! She reasoned with herself, this ladylike, but insistant manner had kept her safe from pirates all this time, for her story, if she would ever write it, would be one without all the ravishing noted in the common romance novels (that she loved).

This time they'd really given up on her, for the ship now sailed boldly towards a new destination so far away! This time, she'd really had done it! Why not just give them their treasure! She pounded on the bulkhead to see the Captain, but they all ignored her.

Lunch came - a couple of hard tack wafers - as hard as wood chips and a half a cup of water. When she begged the boy for more food, he was told to tell her that they were 'low on rats' - or rations - because they were heading towards in the middle of the Atlantic and the nearest provisions were two thousand miles away!

Sampaugita Fight Scene Breakdown

As of this date (2/25/2015 6:01 AM) I have not re-inserted it back into DS awaiting more time to finish it, but it shows some aspects of scene crafting that are important to capture here:

It delineates well just how many themes are woven into it, how many plot curves are set up within it. and lots of foreshadowing - for it also shows how much work must go into setting up the fact that Tommy is rather unstable character, so that the real destruction of him really gets to Jack.

And from further Ponderability: {a really good skill of mine}: This analytic piece/scene was written way before my very recent (late 2014) realization of the power of the narrative and I believe that I focused so much on *Show not Tell*, but that narration can add to the theme like in GWTW. Narrative is easy for History, using facts, scenes, battles, places and even Tommy uses all these. Narrative would help the pending wrenching doom of Tommy be easier to set up and deliver (deliver meaning actual scenes written)

7/14/2012 9:01:40 AM

Liberty Chapter Redone

Subjects to Cover or hint at coverage later

1. Hint Tommy's Affairs with Filipinas which leads to uncovering of his shaky character
2. Tommy's neurotic love of history leading later coverage of:
 - Bataan Death March
 - Battle of Leyte Straits
 - Other Significant battles

Though Tommy is nerdy, this gives the Vast WestPac a voice and just mentioning it brings it into , the theme of the glory and honor of the Fleet's Victories and also the vastness of the victory, which later Jack shares and we, the audience share - because this is the theme of the story Lost Glory.

3. Their operations right before this liberty – for power of historically detailing all events
4. Tommy's dependence on Jack – leading to his downfall and Jack's too.
5. Group hijinks 'Grabassing'/togetherness, connectedness, camaraderie that Jack tosses aside and freaks Tommy to his death
6. The Primordial WestPac – a mythic quality of all this, the girls the booze, the tropics

It was a night of glory – all sailor style, in the Sampaugita Club of Olangapo.
And Tommy was drinking up with them again – his newly found friends,
though he'd wouldn't tell his wife at home about them, that's for sure.

"To the Boat!" Tommy toasted.

"To the Boat!" They all cried

And they drank up and more toasts, to the boat to the sea,
to anything, such was a time of revelry!

For they'd just pulled in from ops in the WestPac – the battle group
COMCARGRU7 along with the USS ResearchName and USS OtherShips.

He was a nonrated sailor who on the flight deck was a fuel – purple suited and
ordinance and they'd launched a thousand sorties, hit two wakes of Typhoons
and sauntered the lushly tropical Straits of Luzon – boy, they worked hard,
terrifying hours and now they'd explode into the P.I.

4. Tommy's dependence on Jack – leading to

He'd who'd gotten the next door lady pregnant and had to ship out – to the Nav
and to a very big boat floating out there; his was an ancient story.

He'd never fit in before this time in his life – he was interested in books
and history, but suddenly he belonged, unlike all these new friends of his. But
then he'd found out the savage lust of being a **Tomcat on the Prowl** in Subic
Bay.

**[Intro these words into this paragraph, tomcat, grab-assing, prowl,
horseplay, hijinks, 'Little Rascals-like nostalgia' (real human frailty as
comedy) romps, revelry, swashbuckling]**

3. Their Operations right before this liberty

They'd just done 3 long months to sea on Yankee Station off Vietnam and
keeping the straits open for democracy. They'd launched a thousand sorties
and went through three Westpac Typhoon wakes. And they had had about 3
minutes time off in all that span of time and they were exploding into the PI –
the sailor's playground of the Pacific Ocean.

2. Tommy's love of WWII history leading to later covering of it:

The task force had passed, that day, through the Straits of Luzon –
Tommy had been thrilled to see it - they were passing through the site of the
epic battles of the Pacific: where the USS_____ had sunk the Japanese _____. It
was here where MG MacArthur had vowed to return and it was here on this
island where the Bataan Death March had ended. He took a long pull on the

San Miguel and the history and glory rushed at him as he looked at the savage place he was in.

Hint Tommy's Affairs with Filipinas which leads to uncovering of his shaky character

Comradeship Jack gives when Tommy has never belonged/which is taken away later to a wrenching defeat for Tommy. Its got to be real to the audience for it to be wrenching,

"Now what were we talkin' about? Oh, hot old dames," Jack was saying about their favorite subject that night: "And older dames and Tommy's married to one aren'tcha?"

"She's twenty eight."

"How old are you?"

"Twenty-two." He laughed. "We had to get married."

"Knocked her up?" Jed asked.

"Yeah." He laughed. Strange enough it was this fact alone that made him welcome in this group. Since he'd never belonged to anyone other than his wife he was relieved to have guys to hang out with on Liberty. He usually went out alone or with some other dorks. But Jack had made friends with him a few months back and they were becoming best friends lately. And Jack had even come home with them a five days pass last time they were in San D and he had played a lot with his little girl, Molly.

"How olds your kid?" Jed asked

"She's four."

"Whoa!"

"You stud horse!" Waycross said. "That makes you barely legal when..."

"I told her I was twenty-one." He laughed and they all did.

"You don't look twenty even now!" Jack teased.

"I lied." He even had fake ID when they'd met in the little bar down the street in Zanesville, OH for Tommy liked to drink.

And he laughed and drank up. "My wife doesn't look that old - does she, Jack? I honestly thought she was a varsity-cheerleader from my school."

"And you, just the innocent grocery bagger-boy, right? Getting laid by and older dame next door."

"Yeah." Tommy said laughing. The troubles of being a very young dad seemed all worth it now, with all that booze and glory flowing through him that night in the club with the boys, in Olangapo. And they were drinking more

now, more than ever and they were toasting him now, Tommy, the 5'8" stud horse!

The Actual Fight

"You think he's seen combat himself." A thick neck, muscled Marine name Gar was sitting nearby and drinking heavily. Jack had thick wavy blonde hair – parted down the middle like the stoners and barely regulation and it screamed offensively at the jarheads: 'Blue-blooded Squid!'

Part 5.2 CHARACTERIZATION

Writing that allows characters to be flawed

There are several shows that get this aspect correctly and they are good to note here, for future analyses: The Shield, The Office, Office Space. I am thinking particularly of Office Space one of the first episodes has the couple, just having had a baby and the Mom can't get it to nurse, finally exhausted and worried the babe nurses well and we find out that the Dad has grabbed the wrong kid!! Chekhovian at its best!! Short, Sweet! Asks a question: How would you do if: you found out you nursed the wrong kid? (This actually happened to me when dead asleep trying to nurse the wrong son!!! He was almost four!! I hope he doesn't have issues!! I was shoving my breast in his face for a half hour or so, while asleep.)

Cleverness of a Character is Magic

No need for special effects, the sheer ingenuity of a character can be magical in its effect! Tristan's exploits, Sigfried's, Paul Bunyan, Davie Crocket (I think) and of course, Ens O'toole, and Cmdr Fyfe, USN. Plot has to accommodate it, so some advance planning should occur in a simple plot outline, as I did in P8.

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I Write of Myself

I am these characters, is what I was saying in the above piece on sentences. If I were in 1770 and was tall thick black hair, male, this is close to who I would be and am. (This sounds a bit like the SpaceTime wordings I've been reading). Thank God I am not! I am

not interested in wrong doing, for my interest is to create, not take away.

However, my characters, namely Jack and Daniel (not intentional to the Tenn Whiskey) I never let them wallow in life – I give them tough challenges, near misses, dread, jeopardy and so on, to make them non-self-indulgent as only real people have that are not on Hollywood's A list.

What spawned these thoughts was feeling down and out about the abusive quality of two aunts and the wretched creep. Also, physically feeling out of it. While feeling this I went to Maidhof Bros 'Sea Junk' to just explore and play – which is always very productive and I came upon a reprint of 'The Sea Cloud' a ship that as a painting I always admired as a teen in Pomona Pub Library (I can even remember what aisle/shelf it is on) and I felt the grandeur, aye, the glory in that picture inspiring me to write BIGGER, more glorious characters.

Now, bigger, I mean like Scarlett O'hara – she's a big character, flawed as she is. Blackbeard, Captain Morgan are big characters – and I want that for my characters – and as their 'parent' for me, in the same manner as I wanted my sons to do well (like finish the Naval Academy!) Master and Commander has that Glory.

Not to misplace God's glory, just the glory down, dog, here, my friends, for that's who I am but a highly productive, writer.

And seeing the nonregard of me wants it even more – such a fabulous substitute for love and care, except that He cares and well, I asked Him to walk with me in this. So, I found focus to get amazingly going.

I had to recuperate from almost 7 tough years: I've done some playing and ordered some art, went to the Chula library (a luxury, I'm telling you!!) and probably will look for some banding to make some more splendor, draw seafantasia on the computer. Went swimming with Chris in ocean which healed me from a UTI.

Reading things like Astronomy and Deep Ocean Marine Biology,

reading the classics like Twain, Stevenson and Pyle. These are all brain stimulants, mind-candy, destressors and writing stimulants. These are to help me in general be more productive in a creative capacity.

But, interacting with the classics, my Oral Journals and my tremendous number of AOW Essays is what I need to prep for each individual day of writing. Of course, research will become a major priority, as especially DS I carry close to reality as possible. For now, though, and as I have always done, my focus is on actually writing my pieces. I'm actively at work, though one could argue the importance of research, I say **the importance of momentum is paramount to me**, actually and in reality it works itself out, because of faith – faith in the process and, wonderfully, in my Father.

I am also discovering that the AOW process and other writing manuals are some of the most important readings I have done thus far, and my books have momentum towards completion despite a almost total lack of research other than what I did in the Navy, for Action, or for relaxation in Bremerhaven.

On Daniel - Characterization Example and Notes

Happy with active character of Daniel and this is an example of how I did it:

What I wanted to accomplish by writing p8 listed boldly in Journal entitled: Book 1 Nov 2011 Bangor, Maine on pages 32B to 37 (Approximately). Note Journal Naming Scheme new as of today^{11/27/2012 7:20:17 AM} so that I can refer back to actual pages handwritten, In Star Hotel in San Diego finally able to review these and type them in as to brush up all my artistic skills.

Page 33B on Disappointment of most pieces of work, taking wonderful, strong, wily Charismatic, interesting, charming, rugged, ragged, free, etc and making them dull drunkards or just effeminate and weak. Need to read on more characterizations like Pyle's Merry Men to find out how to draw characters in camaraderie stronger, merrier. Unfortunately all I have are THE VISUAL clues that I want to write from the ride in Disneyland (that I recently rode on for research) and Howard Pyle. So how does one build that better? That's why my writing is rather slow for what I can do, because I insist on a higher vision than I am capable of right this moment.

Like Tom Sawyer is wily and strong – this is a clue.

Grip of a Character's Struggle:

You feel in every sentence in GWTW Scarlett's grip "*I'll NEVER BE HUNGRY AGAIN*" IT'S SO STRONG IT COST HER HER MAN, RHETT, but she was never hungry again - indeed!

I was hungry for more of Daniel and I realized it was this that I was looking for - that he's a bastard and the very guy who trapped him into this life is now pursuing him as if he were all wrong - he's using that to get fame and fortune for himself, but Daniel feels so wronged by him and his father that he wages war on the sea for all the gold out there due him.

Characterization: Captain T. Conneau - Villany/ Vic Mackey *A Slaver's Log Book*

Everyone always seems to love the villain, because they have more freedom to not be politically correct, and, there is wily freedom, juicy parts, more powerful performances are obtained, because there is power in the flaws, which seems quite contradictory, but I've seen it work time and time again, it is the flaws which make a character pop out alive!!! This is especially important in fiction, which doesn't have anything but words to paint with, unlike film and TV, etc.

So, I've relished this book from page one - though of course I do not approve of slavery - who does these days? I'm sure a black person would not enjoy it. I do, however, find the lack of conscience of this real person, Capt Conneau, enjoyable. I also found bank robber Dennis Wayne Hope, for his total recount of a bank robbery he committed completely without remorse or even regret after getting an 140 year prison sentence in solitary confinement!!!

It is important that the villainy be real.

Time and time again, and I've talked about this before, on TV especially, there is a 'Forced Conflict' or forced bad guy, with no real issues, just hollering out loud about something trivial to the story. Just because they're arguing, doesn't make this concept work - like forcing in conflict. When it is ABOUT SOMETHING REAL TO THE CHARACTERS ON THE SCREEN, then, it gets juicy and entertaining: Even in The Brady Bunch when Jan moans about 'perfect Marcia', which seems like a trite conflict, but, it works because we all sense the envy, the perfect older sister, the inferiority complex of the younger. This is what

I mean about being REAL conflict about something, not just forced into a scene to make it juicy.

By the way, the writer of The Shield, Shawn Ryan, includes the Brady Bunch as a source for learning to write well.

The fact that the Captain Conneau is a real slave trader, makes this a juicy character, like Scarlett in GWTW! Only, he's a real character!!

Now, I'm not interested in grotesque murderers, nor any slaving or anything evil, it's more a psychological explanation, that of a writer that is interesting on these characters to me.

The Ways of the Boys

This essay is to promote the 'Mansworld' of my stories, and to help me at work, in the shipyards where, I often have a tight management of stress, due to some of these ways (and also due to manipulation, lies and coercion).

Rambunctious – lively, active, loud, boyish, fun

Bossy

Observative for your faults – the second you mess up, they point it out

Talk urgently when they want you to do something

“Cabron” which means ‘Asshole’ a very clever and rather affectionate nickname
and the most common word I hear everyday in the mostly Spanish
Shipyards where I work.

Importance of work – often beat you to the job in effort to be working

Nicknaming and Affection – I know that I am liked for, to date, I have Five
nicknames which often they call me ‘Lola’ from Lola Trailera movie, and ‘Maria’
the most, but others: “Frisco Chick”, “Maryster”, and of course, “Mare”,
“Debbie” (after an error) “Lola Maria” . I gave Tim “Blondie”, “Master Mechanic”
and “Soldier” who's secretive little smile gives me pleasure.

I had the gaul to give the owner, The Man con Respecto – Roberto, I told
his friend that we call him “The Godfather”. And after ten months at work, Alex
Lona “Super-Alex” (He wears a superman ‘S’ shirt).

Life into Story

*Daniel feels this and, in a series of problems, exceeds in
conquering this...*

The above sentence is the summary of an idea which I wrote in another essay 'Entitled: "Anger as a Harnessed Force', which, because life is so stimulating, has translated into a story idea of some merit.

I love male interconflicts, as the Male Codec is something, other than God, that I feel I have a 'Tour de force' on, I've *copyrighted* them as my territory other than the Navy and Sea. But I feel even more basic subject matter, and thus richer, may be my own life.

I want Daniel's experience to show that he, too, struggles with people trying to shame him, catch him, destroy him. I hope, also, to cement the lessons learned about anger, into my life permanently.

Really, isn't that the essence of story – of learning? Jack's story is long, Daniel's is short and intense but full of learning. His learning is not male-to-male, but mine, as me –to-Mr.Shamer.

Someone who gets off balance with anger can be easily pushed around. The person who has a strong defence based on calm assessment, cannot be dusted.

-

Polar Opposites

(See Separate file on the Drill for this)

Would like to write scenelets on this to practice writing from this source of psychological truthfulness: I believe that this is the essence of the shield's power

Strong versus Weak, or

Daniel La Fouché versus Myrna Contreras

Daniel La Fouché versus Daniel Vera (ifing and butting)

Vic versus Myrna Contreras

Smooth Operator Martin Garcia versus J.D. Sloven neighbor

Bragadocio Female Truck Driver versus Smooth Martin

A note about these. You must change the original elements. For instance, I could never let Daniel be subject to a customer-relationship, he's all about being his 'Own Free Prince' and yet I still want to use him against Myrna, who is the customer, he, if he was wise would just sigh and slide his eyes like I did and indeed, prevailed over her (she apologized, but keeps on acting like that). So to change things around you must change some original elements. Now Myrna as Edith doesn't really work either, because Edith struggles with her looks, and Myrna was beautiful once. Edith smart/ Myrna power-based. She doesn't fit on board *The Phantom* either. So what I do is find the scenery and hierarchy that works with Pairing Daniel against Myrna and my Daniel winning of course. That's what I enjoy about the scenes, is having MY guys prevail. It's not as story wise interesting, I suppose, but I can enjoy it better. I play in my head until I find the right things that fit a wily charismatic and free character against a screeching, mean, unbalanced character, who in real life caused a lot of trouble for herself.

The Badass, Coolness, The Smooth Operator, Je n'sais Pas, Martin Garcia

9/29/2013 9:41 AM

After yet another date with Martin Garcia (I still can't believe it) I finally understand my attraction to him and to the Badass of Mad Max and Jack.

Despite being quite vulnerable in his actual words about himself, (He told me all about his time in prison, for instance) Martin's body carriage says another thing quite the opposite: that he is very composed within himself, very calm, very sure, very in control and *smooth*. Big time reminded me of Scott Thompson, even better though because Martin is more down to earth. He takes things easy, he told me, one thing at a time. But then there is the sports car he bought and amazingly took it up over 90 MPH on Pacific Highway, as cool as a

Margarita! He is on probation, by the way, and could loose all this way, but I just loved the honariness, that he did it so smooth and controlled. Took me out to eat (not for the first time) in a lavish manner. Smooth Operator. James Bond, a Smooth Operating Bad Ass, Confident, and relaxed. Quite a character! Would like to be smoother and calmer at work like him.

All this is not necessary bad either, but it is rapacious! I tried to understand the fascination with Max, and really it is one and the same that I have with Martin (God, keep me from sleeping with him again!!!) We like that containment, that smooth boldness, and as I think about it, IT IS NOT OF ARROGANCE AT ALL - otherwise I would immediately feel it and would completely dislike it but - after some twenty hours I am only now thinking of arrogance just now. Only the actual car made me feel some of arrogance, but he is so nice to everyone. This is actually good news to me, for though Martin's character feels so bold and so sexy and so powerful that it is not actually of the Darkness of Evil, rather it's a light expression of Confidence - Charisma - Power - Boldness - Desire - and Magnificence. I had such a pre-occupation with Mad Max, but, really it's not just that he's a badass, he's a good confident charismatic loner, like myself.

Character Distillation

Characterizing Interesting folk - Distillation

I often wanted to stick Myrna, Maria Espino whom I dubbed *The Madonna of Action Cleaning*, The Tampon Lady Trucker of BC, and the Idaho Braggart Lady Trucker and Martin Garcia, into stories, to use the artistic stimulation that they gave me (never harming them personally of course) but using the essence of the character, so interesting to me, constructively. I often had problems doing that:

When combining them with another Character (Like Myrna and Danial LaFouche), when they had no common battle ground, whereas Myrna and Shane Harrison was perfection and, (damn!), real! I still seek artistic and delightful "revenge" upon Myrna never to hurt but, darn, to regain myself after all those many, many attacks upon my job and character!

When I didn't consider their very essence as a point of inspiration for the story, other than an exploitation that I did of Martin's womanizing, I have not used his fascinating character much.

Here's an idea about the braggart lady of Idaho. I realize now after many years of thinking of how to use this character, I finally recognize the essence of the story that she presented to me: she was indeed, 'bragging' but another

word subtly used here is that she was, like myself, also struggling with the enormous feeling of pride of being *An American Long Hauler*, when the job was so glorious, contrasted with how everyone treats you: like a downcast, pariah, untouchable, low-down, alcoholic, nothing. And yet you feel sky-high pride. So you share it with you fellow truck drivers. They wince, as I did, because I had more miles and much more geographical coverage and, really because I wasn't able to share my story as she dominated the conversation. I turned all my emotion into a book, of which is a lot of that wander of the glory of my job and that IIIIIII, me, Mary, gurl, could chain-up over Donner Pass.

I wanted to exploit her character, like I do Myrna's, but I couldn't because that wasn't the story she gave me. Well, her obnoxious domination of a breakroom of fifteen tired and disgrumped truck drivers forced to wait in the room for hours with no water, food, cell signal. Nothing but her voice. They were quite hateful of her, though none would say anything, I read their body language quite easily and also didn't talk much because of that myself. If I wanted to write a story about obnoxiousness, I would have to seek more a story why obnoxiousness means to me and how to story it, and, believe it or not, I did then come across another lady in Odessa, Texas, "Struggling" for the very same thing, who forced her beautiful, shiny, long-nosed Peterbilt on the world. See Longhaulers: "*Princess and the Peterbilt*." **Ah! Stories are ever all around but you must find them, not just create them!**

That's what I found is that you must DISTILL THE STORY FROM THE ORIGINAL. You must pull out of the character the truth and the truth was this first lady I mentioned was struggling in a weak way with pride - sharing her wander with a hateful, confined audience and that was quite foolishness. So another story could be about such puffed up foolishness and obnoxiousness.

This reminds me of a short little incident:

One time, I got in an incisive and non-foolish bragg myself that I'm somewhat proud of, though, compared to 25 year vets its nothing! But what I did like was the *succinct way I answered a question*. I was sitting around a table in Atlanta with other drivers who were getting their trucks fixed. They were all talking of their journeys: California, Washington, Donner Pass, etc. I always know a rookie because they bragg about floating gears (so what) and different passes they've climbed. I didn't want to compete with rookies so I said little. One girl was bragging in particular and she asked how long each one had because she had 18 months (Wow) and she was sure she was the big one at the table! I was mildly amused to find all had under 18 months, and when it come to me, "How many years do you have, Mary." "Four years." (Back then, I now have 9.5) No bragging. Just two words. Between 18 months and four years was

many many miles, mountains, storms, floods, breakdowns. Alas I struggle even now with theGlory of Long Hauling! I still miss it too!

This was also a real good example of a **Sheltonian Payoff**. I got a score there, not just for being four years out, but for not bragging about, nor flaunting my experience over them, when I in reality, had much more. I was poised too, in my answer. I like that. It seldom happens to me. I suppose this is because I am such a complete loner, because I am indeed such a writer!!

[In The Cage](#)

From A Date at the San Diego Zoo

I spent a week or two in Jack's shoes, and boy, was it a great experience, but I confined this world where he was within MY feminine and SAFE parameters. At the zoo with my date, Berto, we went up to the Gorilla "Cage" and I had seen the male gorilla chasing the youngster male in there with him from the high tram and I said, impressed to my date "He's a BAD ASS." Which, despite Jack's big heart, is what I wanted from him, an iconic, fallen, big-hearted, sweet, BAD ASS.

And I said to Beto "Can you imagine going in there with him?"

*

"Oh, no!"

The Asterisk placed, above, between these two statements is where the character of "BAD ASS" IS DEFINED, NOT IN MERE DESCRIPTION. IT CAME FROM DIRECT INTERACTION OF THE CHARACTERS (Me, Beto, and the Gorilla).

Last week a big drug lord, Guzman, was arrested in Mexico. He looked like a janitor. But you try going in there with him - in his cage: on his turf, in Mexico's barrios! A truer description of him would be the terror his victims felt under him, should they want to join the drug world, which we, abstainers, do not feel.

Scott T. was a bad ass to me, he had the ability to harm me. He didn't use it, but, just knowing he had it, gave me some pause, he had bad ass, he had power over me. Roberto has power over me and I totally respect him.

The research I was doing was doing by a weeklong daydream was very gratifying as a woman to capture a tiny bit of Jack within me, for my own purposes, but that as a writer, that I needed to be, myself, within the cage! That's why *The Shield* is such a great show, the point of view is from within the story, not from above, where the cops can go back to their apartments at night,

safe and unscathed. Vic goes home and his house has been torn apart by his enemy, his wife leaves, becomes his foe, and he suffers in very real time, the cage of the show. *M*A*S*H* has this quality of within-ness of the story world, but its safer, despite it being within a war. To place a no-nonsense character like Frank Burns over Hawkeye, give him plenty of power over these renegade surgeons, and there would be less safety and more drama. But it has to be real and from within! A powerful thing would be, "Okay, you want to disrespect me, well, I'm going to transfer you to another Mash unit." That would have been threatening to the audience as well, because they would be losing their favorite characters as well!!`

What does Hawkeye want but to joke and carous? Take that from him and he's a wounded dog! Wait! I like Hawkeye!

My Treck! I can be very cool behind the wheel when I'm not wired on coffee! I can feel not a wasted gesture, nor a half-opened mouth tiniest bit of lack of confidence, even when I'm backing up the hazmat tanker, school has let out all around me and four wheelers are sneaking by my nose most terrifically stupidly! The other men do this this way too (Alex, Juan and Manny), very confidently. I have long since borrowed and paid off my mortgage in confidence borrowing. I borrowed from them at first confidence, later I have it, coolly, for real behind the wheel. Trucking has done a lot for Mary Seacross! I am not this confident in anything other than dance and writing, oh and come to think of it, in God as well!!! (That's discovery in the last part of this sentence, but it is really true, for I have been down some dark snowy highways! My confidence comes from Trusting in Him!)

I can draw on this cool calmness, for other parts of my life. Gus helped me with suggestions (count your money back at your truck, walk straight up and make bold statements and etc). Keeping actions and body tight, direct, polite and upright all help me feel that this is not an act, but a way of life!

Back to writing, to insert this boldness, with the CAMERA EYE on posture and etc.

I think that this is the aspect of BAD ASS'ness that Daryl Ponicsen attempted to write off. It's not really bad though, it is, I must say very strong in the way that the Gorilla, the lion and MAD MAX all have - a kind of **prowwess**, a direct stalk. The genius of Mel Gibson lets Max's concerns bleed through all the actions, because, I have seen Steven Seagal be extremely WOODEN because he was portraying not a bit of concern, nor vulnerability. Charles Bronson wooden. Clint? Yessir!

What is Bad Ass then to the writer who doesn't have actors to portray it? Power! Prowess! Charisma! Boldness through it all! And to end this paragraph

in one word, of a marine that I once met who said it all ---baby!---- O'Meara. I needn't say more, just one word: 'O'Meara!'

Reader's Yearning for Character - Good, Bad and the Ugly

I've found myself yearning for Daniel to show some commonness, that I might know him better to be flawed as I am myself, yet he can arise above it. When I cast Daniel as hung over and also, as having many women in the past, he became more real to me. The same with Jack - whom I've put in the gutter so many times, that when he struts down the streets or even alley's with glory, this gutter scene makes him a more iconic figure, for it boldly shows him at his lowest and how he can climb out of that easily, though it's always waiting for him there, to fall once again and most tragically, too. It makes him conversely more real as it emboldens his character in its depth. I yearn for him, today, and many days - like when working on North Island I saw the USS Ronald Reagan tugged in - "AH! Jack! It's a homecoming scene like yours. I miss you!"

If I ever write another book, other than what I have, I will definitely cast character flaws first, then plot and grand sweeping themes, for it's hard to do all this sticking in of character points when the plot is going to take them away from them. It's an organizational issue: what do I set in stone first? What is the most richest and productive way to write? Character or plot? Chicken or the egg?

An Experiment in Characterization - A short Story:

Don Juan

By Mary Narwhal

Feb 2014

{About my friend, whom I like, but of whom has many spiritual detractions. I decided to see if I could capture the essence of his character, to learn more about the skill of characterization , in the following short story:}

This story added to my collection of short stories

I had figured out a couple of years ago, that my friend, Juan, had a wife, who had thrown him out many years ago. And perhaps they were long term separated or divorced but that she might be in the picture some due to their children. I got this information on him from polite inquiry because I didn't want

to hang with a married man. He had said that his wife had died in a horrific car crash one year, a train crash the next. My boss said he was single. I didn't know what to believe, but since I was completely unattracted to him, it didn't matter. He was old, stooped over and twisted in not just body, but in manner. But he did make me laugh quite a bit. He also helped me stabilize my blood sugar and tremendously helped me with my diet and also, he was a reliable help to me at work. That was it.

So, after hearing an equal amount of yeas and neas on his marital status, I thought, well, I think, since we're just exercising together and also mostly working together, that I was doing nothing wrong. I didn't really like the idea that his marital status was so unclear, but he was a fairly good and innocent friend. I liked him for what he was, without the stories.

I'm starting to understand Spanish and I heard him talking to her one day "Yo te quiero." And I said, "Hey look, dude, I know about her already, so why are you continuing to lie to me - he had told me all kinds of outlandish lies on how she had died in a train wreck, car crash. They had either 10, 12, or 14 kids together. The dramatic numbers seemed to change based on how large his ego was needing that week.

All so outlandish, as if even a small lie wouldn't suffice. Once she was a teacher, then a doctor, goodness! It was as if this were all about ego to him, that he'd brag about this and about that. About he and Roberto - his long term friend and my big boss, did this and did that. It was as if he needed a giant bull dozer to pile up his ego upon. As I grew to know him, he added stories - more stolen valor - about being in the Army and so on. It was more than ego, it was more than just story, it was the delight 'In being Mischievous' from his own words, as I was to find out. He thought he was being what we call 'one crafty dog.'

So I began to understand who he was and even predict outcomes based on his own assessment of himself.

So she caught me talking to him one day - so what, right? And he played some trickery on us females both. He played the sad underdog, contrite and depressed and I began to think that this was leading up to some kind of, shall we say in writer's terminology - some kind of *deneument* - a big story all set up carefully for his ego rush and - I'm supposed to be entertained by it, kinda like a Spanish Novella or soap opera. All week, when he called me telling of her wild jealousy and fights over piles and piles of money, I could just feel it was coming to some kind of, shall we say, dramatic conclusion.

And it was so irritating, waiting for him to pull it off - I had to work with him, you see. And then came the more stories: "Ah! I was so crafty, so full of *misCHIEViousness*," he began to tell me of a big pile of money and of affairs

he'd had and how women were just flying in from Mexico City to have his babies - not just one mind you, two or three!

One thing I've learned is that other people know you better than yourself, so I never try to put on any religious airs, because I am so pitiful in my state with Christ! (Which I am working on!) but when I will do nothing unworthy of Christ, then, I will be less hidden. But Juan doesn't think other people are as 'crafty' as he is and he continually brags and brags, and you get mad because you can see it all coming to a predetermine outcome.

"Yes, I was soooo *mis CHIEV ious!*" he said, pulling on the word, like a drunk does rum, or a chain smoker takes a drag. He was proud of it!

"So, am I going to have to watch my back and see if some woman is following me all around town?" I said getting tired of the game and wanting it to end ASAP!

"Oh no!"

Here it comes.

"What?"

"We're back together."

"Oh, well good." I think he thought I'd be mad. "I'm glad."

"We made up."

"Well I am glad to hear it!"

"Cause I gave her a day long F--U--C--K." He drew out that last word out.

"Juan, I don't want to hear things like that!" I told him, mad, which is of course just what he delighted in hearing, thinking I would be jealous."

I should have just said "Ewh!" which is what I felt at the idea of scruffy old and twisted Juan making me have a mental image that I just didn't want! I was revolted, but well, you don't want to tell your friend that!!

Also, I doubt that there really is a Josie - a supposed wife. Its just more fiction.

This whole time I was being pursued by the magnetic and wildly attractive Reyes - and I thought, you know Juan I could tell you a few TRUE stories about Mary! But I didn't. I don't tell even true tales. I might write them though! But that is for a writing trade not a cheap brag!

Gosh, I was anything but jealous; just tired of stories, two week long attempts to bull doze any kind of ego into this twisted wretch of a man. And the fact that I knew he was going to do this way ahead, it was kind of stupefying - this was all one big story so that he could brag and say that one last sentence: "So I gave her a day long F-U-CK."

It was a kind of trespass on me. So he couldn't get me, he'd at least try to get me mad, and I was, you see, because that was way too much information and way too many very obvious and stupidly 'crafted' games. If a man can't get

you, sometimes, if he's a game player, will settle the delight of just making you plain mad. He was not the first man that I had ever known!!

After this he was back to the level of 10 to 14 kids, this time I told him flat out on every attempt:

"No more stories, Juan. If I want some fiction, I'll go to the library."

Or, maybe I told this whole story here, just so that I write out that one last crafty line!!! You're such a crafty dawg, Mare.

Actually, postscript to this story, Juan helped me out a lot these last two weeks and shows all kind of sweetness, that you wonder if there is a Josey at all. Anyway, not my prob. But he was very helpful and kind to e!! For that, he is my friend!

Another postscript. We unloaded 87,764 gallons of fuel from the USS Rentz to Point Loma's fuel farm (4/5/2014 7:48 AM) by last Friday. He brought the fuel farm guys, Dave and Art, sweet teas, and then he stoll their nice pipe wrench! (which I recovered and brought back to them, but it was so low!)

Also, Juan lent me 1369 dollars to pay for my car's back DMV taxes and thus I was able to keep rolling. Always thankful for tha

He is Me - *IF*...

More Writing from my own character

Daniel sleeps deep, confounded afternoon naps - as I do, this, believe it or not makes me connect with him as a part of me and I began searching for other ways WE had in common. To my delight, I found that I laugh like him! I have been playing pirate since age seven, so it rings so true from that deep fountain, there, but also, when I allow me to be him, I get closer to him and live him in tiny ways like laughing his laugh, that make me connect to him in more ways. Slowly my vision of him comes closer to myself - **IF I lived, looked**, was like him and his time in this world! Jack is in me as well, in little ways, too. They are iconic characters, and so mighty and moving that they are hard to keep flawed and humble while writing them as wily and dynamic. Yet it is the very flaws really, really help bring out the real characters that they are. I should look for myself, too, for I have, God Help me, many flaws too.

What lushness is that to live another's life, without sin, judgement and consequence. I am a very risk averse, conservative person, my alters Jack and Daniel are not and how lush and experience it is to do as they do, let them

wallow in their excesses, glory and woes. I am sin averse, my characters not. I do not promote sin, but I do promote escapism, and try to repay back to my characters the consequences.

How lush to walk Jack's drunken, beloved, lost walk in the far seas, to be longed for, to be the scourge, to be unforgotten, to be a lost legend

Cannery Row Characterization

Seeking richness of side characterization I read this, again, I think because though short, it lost me a lot in its theme. However the characters are rich and I so think that the lowly of our society is more wealthy in rich personality and quirks, the working, like myself, are very energetic to taming the wild artistic personality in order to achieve success, and that is why I am thriving in an almost all Spanish household, here in Long Beach, and in the past at Action Cleaning because I am not given to excess, but in moderation and peace with all around me and am well liked by a big percentage (thus the dismay of my families' attitude) I noticed artsy it can be rather repulsive, too. But its kept to myself with aim for productivity in art. So having said all that bio stuff, it's time to analyse the richness we feel with Cannery Row. Could not all that have been brought to a higher sort of people? I think so, for behind all person are active personalities, if not hiding under the burden of success.

Atticus Finch Phenomenon

Sometimes characters are so powerful that they impact on your life and I was getting adoption counseling, eight months pregnant with Nathan about keeping him and was heartfully debating with my therapist 'Atticus would keep him.' But, though she was a black lady in tuned with this civil rights character she boldly said "But Attitucus is not real!"

Furthermore, he's not walking in my shoes as a writing/sailor/trucker. Keeping Nathan, and the boys, was not going to be possible for who I was and who I am, not with these career constraints, and really, I have trouble holding down other jobs other than these. I was not able to hold onto all of them, to my sadness. But I was able to do other things well, because I was free. I knew I couldn't support them! What I did actually enabled the boys to grow up quite well, and, really, that's my ultimate goal! (Two went to magnate schools, one went to Annapolis, and the other one owns his own home and new car and etc!) so it turned out okay.

But what a powerful choice this character from To Kill a Mockingbird gave me. What power a writer has to make a real character impact upon our lives!

But on the other hand, do we see Atticus lose his patience with Jem or Dill or the little girl? Do we see him worry about the stock market, or do we see any of his nerousis? These are the questions that my therapist brought out too. Not really. He's sort of an iconic figure and not painted too deeply like the little girl is - she beats up on kids and asks questions and is bull-headed and etc! The girl's character is more developed and thus more real.

As a writer, I must have more flaws than iconic development and in fact, a story with a lot of "character actors" in it, verses just the 'A' list leading men and ladies is a story that is more interesting - because with a lot of characters in it, the story mimics society, and then the reader feels captured within it because they are experiencing a community within the story itself. And this is what TKAMB does - it captures old ladies watering their Cannas, or powdering themselves in the heat of the day (it's a hot May day as I write this and I recalled earlier in the day the ladies of that small town in the story) or the rabid dog, or the black maid, or the Cunningham children, etc. James Herriot does this well in *All Creatures Great and Small*, as does Mark Twain's Hannibal, Mo! Steinbeck's Cannery Row, Stephen King's Maine! I feel it works well to have a community of flawed and interesting 'characters' in the story and not just them main line ones like Daniel LaFouche or Jack McCracken. In the end, too powerful characters create a kind of dissonance when the readers read the story - it's a kind of cloud or fog when something unrealistic happen (Like the effect when the boy in Treasure Island single-handedly sails a tall ship around the bay!!) It's better to have the nooks and crannies of a very real setting than this dissonance people feel when things are too iconic, or too easy, like Atticus! So I struggle with the sail handling right now with my story, P8, to get that harshness at sea, the wet, wind-swept, slippery, pitching sea story. I struggle getting a lot more intricacies and social interactions with all the crew in, so that this foggy feeling is replaced with bursting with vitality and interest. Its why it's taking sometimes to get this all into the story, but in the end, it should be a rollicking dang good tale! Lots of action, draws you in, is fun, is like Disney's POC, leaves you satisfied with a strong character like DLF and creates a community-effect. POC now also belongs to Mary Seacross, writer of the pirates' tales!!

[How Research can develop character](#)

I spent a good week [8 March 2014] reading several books on Sailing, hoping to understand the wind better, and I feel tremendously more competent now enough to join the Polaris folks at sea. I also found out last night that all this

knowledge - which is absolutely basic at this point (!!!) has tremendously given me more to write about. I believe I added several pages last night (to 2am) writing about Sea, Sea Breazes, Land Breazes, Upwind, Downwind, Tacking, Jybing, etc. This of course thrilled me to see the story POP ALIVE!

What it also did was to give Daniel something to do, during all this time to sea, to give him weighty decisions to make, all based on dynamic and real constraints of the wind. In short it gave him a kind of conflict, too, with nature herself, as he struggles to keep his ship "Close Hauled." It gives him something to do with his conniving First Mate who also is using these constraints to undermine the Captain, which is more for him to take care of and more active role and thus more possibilities! So, this research helped Daniel's characterization and keeps him active and thinking throughout. I knew research would add to the story, I did not expect this much power, initially. I am very proud that my vision all these years has taken me to a place where I can write at the desired intensity I feel and that research is a total rich place to write and re-write from.

Autobiographical note: after moving to Long Beach in May of 2014, I found myself always looking to see at the water's edge. Of course I missed my sailors of the US Navy in San D, but I also missed MY KIND out there, like Frit Schumacher (who has a girl friend now) and others from Polaris and I decided to rejoin a sailing group, such was the strong tug to sea, and of my kind. I craved it strongly and it even became a physical craving and so I finally found a group, a week from today's date, to go to and thus sail some more. It's not the navy, but, I couldn't sail with them anyhow and I had troubles even connecting for research mode too, although I wasn't even writing DS back then. I wasn't fulfilled in San D, despite so many good things like the Midway just down the street from me! Also the apartment was way way way too dirty for me and it drove me to the very first job I found, which was way up here, sadly away from my San D. However I have prospered here, very well, Thank you Jesus, and so, here I'll stay until I can really write DS. I'd get in at least a year's worth of reading before I'd attempt a sabbatical or Leave of Absence. The reading is key, even bigger than living there, truly, so, I am very happy here anyway. It's a compromise, but a happy one. So I have P8 to finish up first.

[I dreamt of Jack the other night](#)

With a week long day-dream of Jack and Lisa, I thought to myself, what a sedentary waste of my body, laying-to like this all week when I should be researching P8!!!! I was even kind of taming him into more domestic and female ways! However, now that I've dreamt of him, I realize that it was not a waste.

Though I am heavily into 'Pieces' I am wondering around all the time, downtown, on Navy ships, and, in Jack's world! In short, I have drawn from my life, into his, if I were such a man as my Jack, that's what I would have been (without all the drink). I can make more capable character choices now, because I can see over the bridge of his nose, so to speak.

Further note, somewhere about a year after writing the above, today, 10 Oct 14, I find that I cannot remember a thing about Lisa! Lisa? Who was she? Not important really, except that I got closer to Jack.

Psychological Profiling

The FBI and writers have a certain skillset in common, they both watch and analyze personality types to make predictions and draw upon character to do their work. They both try to find distinct personality features that would distinguish their 'targets' from the other characters in a vast society of people. How can I distinguish the brutal Cindahr, from the brutal Cavendish, for instance; they both are mates on board the ship. Or Captain McKinney from Captain LaFouche?

The Camera Eye keeps close tabs on all characters, description does too. From a spiritual standpoint, what is it that distinguishes Cindahr? He's more of a loner, more brutal, not so gregarious as Cavendish. He's thinner, he's less charming. Cavendish is a ladies' man, for sure. I've got to find that out so that there is no dullness, but a highly sensual (of the senses) context to distinguish a lot more of the mates, for, scoundrels that they are, it is the characterization of them which adds richness to the story, this is the very delight with pirates to this day thanks completely to Disney and Howard Pyle!

Part 5.3 STORY TECH CONTINUED

Broadening Story Appeal

I broke my laptop – oh well – now I've got to hit the road." A broken laptop doesn't drive a lot of people to the road. This statement actually shortens the appeal of my story. A broader and also more truer reason was that I wanted to achieve something, I wanted to write, to travel, to sojourn and all this has broader appeal to more readers, for everyone wants to do better. Lesson

learned: to look at all aspects of story and make sure that they are understandable, clear and broadened so that everybody understands.

Jack, a controversial hero, like other ones the great santini, etc, probably will be received somewhat mixed, so the other things about him must come out: his orphans, his sharpness, high marks. It's all story broadening.

By the way this does not mean that the story is more generic - one size fits all, what it means is that it explains it in a way that more people can understand - not "I broke my laptop, now I need to drive" but, "Well, I need to drive to express my wonder of America, and, well, here's my excuse to do so." You see, it broadens the actual appeal, not narrows it.

9/8/2012 5:26:14 PM

I'm finally beginning to get the Mythic Journey in little steps. We all share childhood fairy tales, for instance, another ubiquitous thing like the weather, food, sex, etc. Childhood has this broad appeal of being ubiquitous (and very fairy tale oriented and dreamy) and whatever hearkens that will further its appeal. I'm thinking of the feral boy in Road Warrior. In fact just bringing in all levels of community (or society) helps broaden the piece: like M*A*S*H has Grandpa (Col Potter) Dad (Henry Blake) Son (RADAR) Mom (MAJ Hullihan), joking boys (Hawkeye and Hunicutt) and etc.

When I say that I'm in the waste lands of the OTR trucker, I can broaden the appeal of saying why I quit my engineering job - to pursue Art - rather than just tritely say that my laptop cover broke, then the outback and wastelands of America were what I faced on a self imposed exile into art. Or, I can get even more personal and say that, though I love people that the auster starkness of the deserts gave me solace from some real bad ones like my aunts. Or, that, I too went on a mythic Christian journey as I got real strong in the Lord as I sought him in safety on the road. Or, maybe I'll say all that.

Actual Usage Example

see also: The Sampaugita Club Night Fight in WestPac Jack

It's been awhile since I've made a new scene, period. I've been down physically and I need to practice my other story telling techniques so very detailed here, especially the Camera Eye, so, it is with some concern that I strive to use the Mythic Journey on top of it all. But, I'll be okay because I'm getting back into heavy writing phase of my life (despite three ships up north and bunches more down here).

This is the ACTUAL thinking process that I have going on right now to demonstrate all levels that I write of here, from Camera Eye to Mythic Journey:

So, I started to compose with the camera eye – Chandlers in his bunk and all his elders are gathering around the tallow lantern ‘to pull yarns’ and each individual is highlighted over the fires warm glow, and their faces have long shadows and the light plys its trickery, and they tease the poor boy, showing political and somewhat conflicting interactions together – some tell Bruiser to lay off he’s just a kid. Bruiser snaps: Don’t mollycuddle him. Etc. It’s interplay of humanity or warmth of humanity I call Tevye-ism. [[[this is paragraph is reading very much like story-boarding and I am very happy with it – though the way it will be written out finally will change some. I’ll cut and paste it into p8 later.]]]

Then I want to bring out Sea Fancy – so the subject of the yarn will be on Mermaidens and other such fancy.

Now for the story plot point – it’s about Chandler choosing which captain to follow, and so the yarn and the subsequent dream that he goes into is about one way or the other – which captain to follow. And we, through the audience in the pub, sees that he chooses wrongly LaFouche, who’s the one pirate who actually leaves piracy, ironically, in the end.

Now for the mythic journey aspect, finally. Perhaps this is the place for such analysis: at the end of my little study here? There is a little journey in this piece in its path to choice. The choice could be delimited by seamonster or other epic and mythic creatures

From a glance of my document map to the left in MS Word, I also see other aspects of writing to help me write this piece: “The Bell Bouy off ‘Frisco” talks about visceral experiences as inspiration, Contact with the past is sweeping in its power to sweep reader suspension of disbelief and of course MUPS, Ingots and other fixtures of my trade.

Everything I am doing here is left brain analysis, very logical However it’s too vast to be planned out too well – thus the inspiration for it is very visual or of my grander Vision for my story, which is always right brained. I have a simple plot in this story: they go from off Virginia, past Savannah, the Leeward islands and into the Caribbean to St Jameston’s Spit, within all that is magic without the unreal.

More On this Analytical Process

I have another example, by the way of this very analytical story telling: the *Sampaugita Club Night Fight of WestPac Jack*. This chapter was written out and then, when I decided it needed more I copied it into a separate file where I tore it apart to go into it analytically, piece by piece – or, goal by goal to get it to do the multiple things I wanted it to do: introduce Tommy as a nerd and looser,

Jack is his savior who dumps him later and Tommy loose it big time, and so on. It had much to introduce into the story, much to set up in the story: Jack is a bad boy AND a hero, he's popular, but later, fallen, like legends his fall follows the downfall of the US Navy!! It took much analysis to get all these seeds of idea into scenes, which sprout into more profound actions later on. It was all done with analysis of this sort. But it was profoundly vision-driven, nevertheless. (as of this date I haven't reposted it back in because heavy at work on p8).

[The Experience - It's Importance](#)

[Also see the Dread Crew Phenomenon](#)

Drawing, Writing = Exploration and Adventure

I really believe that my desires at first came to me as a child were to explore and have adventures in them in things like the Pirates, the Musketeers, Haunted Houses, The Mississippi, etc. The story was second to this

ExploringAdventure. As I grew up I began to realize that story totally helps this exploration and adventure to happen to the audience when I read Tom Sawyer – a SEMINAL HAPPENING TO ME at age Seven, (like my age 16 where I explored the Navy, Middle East) At age seven I went to *Disneyland* the first time, saw *The Three and Four Musketeers*, *The Sting*, Read *Tom Sawyer*. These were life long lasting things that I believe the Lord put in me. (Also, at age 13 I saw *Star Wars*, which heavily influenced me).

As I write P8, I'd like to keep this delicacy very much alive – the exploration/adventure of it all! It is lush!

When the past is real and detailed and portrayed in an accurate enfolding manner, it can really have the 'suspension of disbelief' that comes with art. Look at Howard Pyles' Pirates – sure, we know that they are merely paintings, but, my, how they jump off the canvas AS IF TAKEN FROM REAL LIFE as A CAMERA DOES!!!!

This is what drives me on, for Jack, quite a bit of real details and history, for Daniel – action and alive, charismatic characters.

I find myself having interests that I never had before after reading/experiencing such things. For instance, after watching *Road Warrior* and *Crocodile Dundee*, that I suddenly wanted to go down under and EXPERIENCE the wonder of Aussies for myself!! Now, I've done a lot of travel,

like even driving upon the dunes of the Sahara, but suddenly I was hungry to go there, too. What is this thing?!!! (Side note, a couple of years after this I did meet two Aussie Gents in Long Beach, and despite them probably being married, they were also very respectful, I had the most wonderful and enchanting evening with them and it was everything I thought it could be. It was a different, more rich and alluring world that they brought out of me. It was everything that I thought it could be.

It's like I'm kind of lonely or empty or lovelorn, and cannot find satisfaction in a man (even in my aviator, former Navy Captain friend, John Miq. whom I like) and friends like Gus and Jimmy who are strong men as well, yet I don't go for them, and I think I was just made this way, lovelorn, in order to be a writer, my second most aspect after Christianity, even before being a woman – I am a writer. Also, my status is lowly – I don't have time to improve it much until I publish – and love, I find, is all economics (to Quote my me Daniel), so thus being 'hungry' for a good, strong, magnificent man, is actually feeding my writing force, that, I guess I'll just be thankful for to God, for this satiety instead of real, carnal lust or continuous disappointment in men. And, thanks to my 'Cannery Row' of the Star Hotel and blessings of Action Cleaning, I am not alone much at all. And yet I hunger, and so thus I write – I am really blessed and I just have to keep reminding myself of these things, and that when the Bell Buoy Rings it's signifying these deep tidings I write of here. There was actually a lot to say about what that bell buoy meant to me. I have other visceral experiences of Maine – Searsport, Maine on Goodell Street, that bring all this out as well, so it's not an isolated event, but one lighthouse on the horizon of a rich life I've seen and I feel driven to bring it all out!! It's vision, keen and clear and, well, I thank God for it!!

Another aspect is the mournful bell in the treacherous swells was such a visceral **experience** – like many I've had driving – that in its overpowering experience gives inspiration to write of it. I saw the Milky Way deep in the desert one night in all its fullness – the sky was more white than black and I've never seen nor forgotten the enormity of this **experience** – of God non-the-less, himself, and the expanses and, wonder upon wonders. Things like this all the time inspire writing. Here's another less, but rather keenly sliced – I go to a big Christmas party from work and get a raffle ticket – all the men won blenders and cooking gadgets and all the women, including myself, won the tools. It was deliciously ironic!! It, too, inspires!!

[In love of Experience](#)

From: 'A tower of smoke by day and a pillar of fire by night'

I am convinced that we, mere humans, fall easily in love with art, texture, song, nature, people, drink, dance, story and short, we fall easily for the Experience – I see it in myself, that the more I experience something, the greater I love it – like trucking. (Essay is on God) That's good news for the novelist – the more visceral experience, the better, to make scenes like little storyboards for details and details that sway the reader with experience. Some discrimination is needed of course – focus on things that are visceral or strong or important to the story or to the mood or to mystery – like Chandler seeing the shadows of the storytellers on the bulkhead dance, or the two captain friends sit side by side as friends and plot their due course. It is all very compelling.

[Vantage: The Bell Buoy off San Francisco:](#)

Subtopics:

Vantage in Art (Drawing)

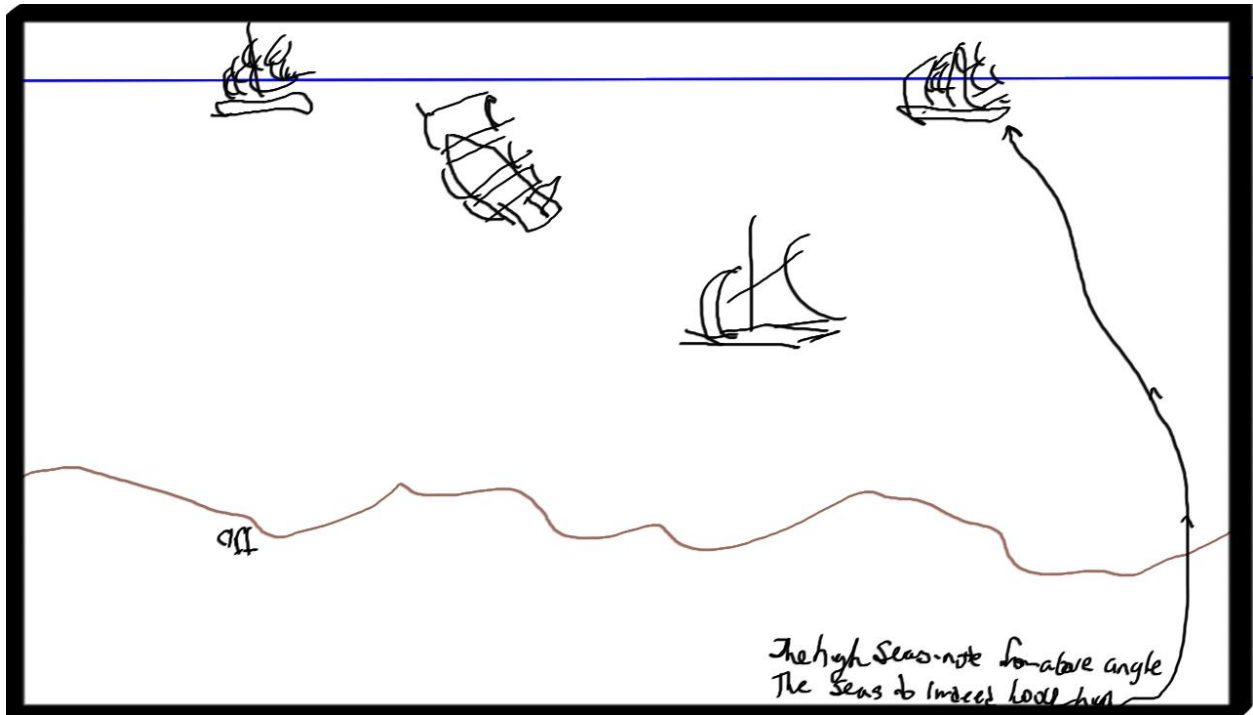
The High Seas

Artistic Excitement

'Real' Contact with Past has Sweeping Power

Real Experiences can inspire

Daniel Vera took us (me and GM) on a short drive across the Golden Gate Bridge to the vast reserve over there. (He was such a fabulous guide, by the way) and we went down an Eighteen Percent Grade, where we looked over the entire bay and bridge and city like an eagle – we had Vantage – a perspective used by photographers to capture Lake Louise or the Grand Canyon depth.



Basically it fills the frame of the camera or picture with everything beneath it and it captures the depth of a subject. Note the horizon is “High” on the picture rectangle. The brown squiggly line is supposed to be a cliff one is overlooking such as I did that day. For me, this captures a bit of wonder that I had had since I’d done some duty out to sea, in research for NOAA and the Navy, and did not find on a calm day that the seas were very high, nor, very immense, but a big blue boring flatter in which to day-dream at which lies below. However after decades of rethinking this, all one has to do is climb a few levels up and then look down (as in above) and, low, the seas fill the eyes instead of the skies and, they, with this vantage do look high!

Waves also increase Vantage, by the way.

What does this have to do with writing, alas, I am also a story teller and words fail me at times, moving me to talk to the Lord, asking for time, money and space in order to go into drawing – pen and ink – as well. Note: glad to be showing abstinence – denying self and also, deference to God in all things.

Artistic Excitement: When I looked down upon the Sea Buoy, I could hear it ringing in giant swells far beneath. As has often happens when surrounded by nature --- AND THUS GOD’S NATURE – I went into a state of Artistic Frenzy of Excitement. This was all bigger than me! Like seeing the USS Antietam over me in drydock, the vantage, perspective was enormity and high angles.

Also this was old fashioned technology here being simply a bell, but how effective! For me, the wonder of a lighthouse was here. Ships to sea, sailors, seafaring, THE PAST BECAME ALIVE TO ME WHEN I HEARD THAT BELL and I ACTUALLY FELT IN CONTACT WITH THE HEROES UPON THE SEAS!!!

That's why I like stumbling upon real ghost towns – they make the past alive – its:

The Power of Experience

See the Dread Crew of Oddwood Experience

Ultimately, like theme, the mythic journey satisfies more basic human quests and that, is the most mysteriously beautiful power of the story – it makes meaning, answers questions that no other form of science can address. For instance, loosing your whole world is addressed so well in Gone With the Wind – you can't put that idea into Psychological Research or Historical Writing, or Journalism or Sociology or Biology – **because the theme has to be experienced emotionally to be understood.** My story echoes the lost glory of the Navy too, trying to say what we once had, how grand we were. It is beyond a mere nautical history – usually filled with dates, battles, admirals, this is a personal history, which covers much ground of the Navy, while also making an **Experience of Emotional involvement directly with the theme. The power of the story, thus, is to make you feel something rather than merely know something. No other science or way we have can do this. Other arts can too do this, like Paintings dance and etc. But the singularity of vision created by the solo act of novel writing can most masterfully stamp the theme down like no other act can, other than movie making which is more a collaborative vision. For me, writing is so much more powerful in its ability to express precise vision. I am very thankful to God for allowing me to have such a precise, demanding vision of my stories!!**

I wanted to say something about attraction to a womanizer. There is the power they have over women, contrasted with their inability to be captured by women. They have a fascination about them, they're over the top, starlike, unconquerable, mysterious and one step further for Jack – he's legendary plus downfallen. All this creates a fascination and even addiction, he's highly desired and no one can tame him – contrasted with the subtle back story signs that all he really wants is just to be at home with Molly, Flo and Tim.

Its these themes that I feel must be said, how larger than life Jack is – it must be emotionally experienced through the story, what I am saying of Jack's mythic status. I am creating a huge experience through these themes and it all has profound meaning for me, for I lost the Navy and I never had a man, but,

through my writing I have strong impact of creating a historical idea that hasn't been said yet of the Glory of the Navy, circa 1980. It was profoundly meaningful and glorious experience to be in command of such a strong statement I have on ourselves, for ultimately I am commenting on America falling away from God all around me! And, alas, subtly I weave this in: if you'd only turn to God he would straighten this all out, so, alas, I am writing a Christian tale: "Commit your work to the Lord, your plans are well established." Amen.

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[The Star of India Experience](#)

This was a very clear example of the power of the story in **experience**. Now I've been to *The Star* many times and including last weekend, when I purchased a year membership aboard her. During the week I received my membership packet which includes: "Mains'le Haul" an excellent and well written historical account of all things nautical. In this issue was an account of her first Captain Storrey, and a well written personal journal of Stead Ellis who sailed on her to New Zealand. I read a bunch of this today while waiting for my sink to be fixed then I went back aboard her - and the experience was intensified immensely! I went onboard noticing things that the accounts mentioned I felt the star come alive in all her history. I said to myself **'If you want a place to come alive you must have not only her history, but the experience of her through a story!** Conversely, a person comes alive, not in their own words, despite what bibliographies say, its only through an experience of their character can you feel that you know who they are. **A person comes alive through Conflict and interaction.**

I feel a lot more prepared to write P8 having this happen. I will sail on the California - where you can sail her yourself for only \$44! This is a great experience for a writer.

*Setting

“I just want to be in that place and time.”

I even wanted to travel to London and see it for myself I’ve felt this time and time again, ‘oh how I wish I could be in Sherlock Holmes’ London, Anne Rice’s New Orleans, Stephen King’s Maine.” I want to be in that culture or in that time and setting. Whether it’s pirates, the clipper ships, to the Arabian Nights, to cowboy sunsets and robber baron lands, I want it’s food, music dance, dress, adventure, characters, textures, scents, histories, to it’s beauty to it’s drama. I want to be lost in a character’s shoes, like one is in Scarlett’s journey back to Tara.

I believe in the iconic settings of the WestPac and my Jack. I can make my mark on that time and place in the similar fashion that I speak of above. Shoot

I don’t want a man anymore, I just want to be that man, in my writing!!!!!! It means living vicariously through his eyes at times. It means laughing like him, sleeping like him, leading like him. I love it.

Knowing your audience

After just joining (for Good!) The MMSD and the Midway Museums, I feel, at last, that I've come home! It is to these people I write - people interested in our European Seafaring Heritage. I went out last night to the Irish Pub *The Field* and had cider and Irish culture, then I went home to find in the mail some very heartwarming MMSD monthly paper on *The Star of India*: 'Once upon a Star' announcing (just in time for me!!!!) that there going to be celebrating 150 years of The Star and there's all kinds of events planned, including a ball out on the sea on the Star!! I was just thrilled by this and many other events (Sea Chantey Festival and how to Navigate by the Stars and etc). When I read my editing task for the day, I was thinking of all this, when I got suddenly choked up in my reading, that, at last I knew I had an audience that would respond to my writing as they should - with the lore and glory of the seafaring heritage that was once the worlds (and not just White Americas - look at Cortez and etc! but my surroundings aren't into any of it!!) I knew I had a place to grow and become a part of! As I read it out loud I experienced the joy of my audience upon me! I was a part of it and a leading one too. I was celebrating this in my stories and my sojourns upon these waters!

It makes me bolder, and more confident to pursue my audience and this experience was really wonderful to come upon these people who cherish our bold past.

And the *Star*, ah the *Star*, what a fine ship to feel for, I had NO IDEA how just how much she had sailed - MY MY! Twenty two Round trips to New Zealand from England and then twenty years from California and Alaska! She must have a hundred thousand miles on her! What a ship! And the 'Middy' as I nickname her, we know most of her legend, but I haven't read any first hand accounts like I have just now about our twinkling little *Star*!!! You pretty little lady, *Star*, you bless me by knowing your strength!!

My responses in Bolded ALLCAPS I MUST GUARD AGAINST THIS.

Real Stakes to the Audience

Real Stakes to the Audience are threatened not just cut and paste conflict
P.3 "Start with a conflict, not a theme." (See essay below 'About Theme') I noticed that my writing was taught with the addition of Cavendish's envy and treachery, I could have had this swiftness from the start. It was a long hard lesson to learn, especially about Jack. But the thing is to have real stakes of a conflict at hand - **real stakes to the audience are because when you spend time reading, paying attention and learning about a main character it is an investment of your time and brain resources, so you want the**

character to be real and NOT do illogical and impossible tasks (like the boy on Treasure Islands sailing a tallship all by himself).

Shawn Ryan said he found out that when they placed Kavanaugh against Mackey, although Kavanaugh was the morally upright and clean professional, that the audience ALL took the side of Vic Mackey, a murderer, drug-dealing cop!!! This is because the audience had REAL STAKES IN VIC. **We have a vested interest in the psychology of Vic, we are interested in HIS story and not in justice!! We had followed it five years at this point!** (For a grand total of seven incredibly intense years). It's all about story, not things like justice, honor, etc!

Cavendish's propensity to drink and acute envy of Capt La Fouché keep them in jeopardy for Daniel wants to leave them.

In fact, The Shield hardly made it past the first season, due to its violence, and I actually wrote in, as I am sure many others did to keep the show alive. This was a few years before social media really took off, like Twitter, where one could tweet the show alive. This shows my stakes in the show. I was interested in it for it was great writing.

The leadership of Vic, is something I have a stake in, it comforts me that he leads them. The comradeship with Shane and then with Lem and the other guy soothes me, when I have no family. Vic's strength yet vulnerability really reach me, and then he does 'naughty' things like screw around with the female cop, Danny, and I like him still, for that makes him more real, more gritty, more gripping.

I like that he does wrong, for it makes the show about something spiritually real - of how we battle against good and evil in our lives. It makes it a moral show. It makes the jeopardy moral and thus more gripping - more "Juicy" and thus more REAL.

This is the interest I showed in the - I hate to admit it - misdoings of my friends, Lisa, Tom, Gogi, Chris2 etc. I showed 'juicy' interest in HOW COULD GOGI DO THAT!!! I still have unanswered questions about all that. Does alcohol diminish the capacity to make a beloved sister turn on her sister? Could I use that for Cavendish?

And, like Scarlett, whose jeopardy I read of again and again and it always grips me even though I know how it ends. (I don't however, know how it ends with Vic, as of this writing). Based on what I see in Scarlett, whose ending I well know, it's the experience of Jeopardy of a favorite, if not perfect, character.

Another talk show was a perfect couple: he was 17 - she was 18 and the mother of the boy had the girl arrested for statutory rape despite the fact that

it was only a few months difference in ages and also that they seemed to belong together as well. To me it was “juicy” because it was about learning about people - what I was learning I was later to experience very first hand, was that people will USE THE LAW to manipulate others. The mother simply didn’t like the girl and wanted to break them up, simple as that. Instead of accepting that the boy was almost an adult and that the girl was really his age, and that they seemed to belong together, the mother abused the law and, really couldn’t see that in her own eyes just how monstrous she was - that she’d throw a way a girl perfectly suited to her son, jeopardize the relationship with her son, and commit a huge act of violence upon the girl, who really seemed quite nice and good. And did she considered she could be sued for millions? I doubt it!! I experienced the mother’s great evil in this. At the time I remember thinking - That this is why I watch talk shows - to learn.

Later how I found out that how a big, very strong and masculine man (My Mother’s Pile of Feces) would use the law in this unjust way - and how I saw it emasculated him! The very idea of a big strong man using the law instead of his own might, to act against me, show the utter manipulation was also so weakening as to make him appear old lady-ish, and even fragile; while to myself, who deigned not take an act against my own mother’s household, holding onto a kind of honor and commitment to writing, I looked WAY down upon and Charlie Flippin, in other words, though I am very modest about myself, in comparison to this two floozy, that I looked ---sheeeeeeeeeeeett - and felt like a friggin’ Sampson!! Shoot Flippin was a janitor and, DAMN I am an engineer, and truck driver and a frickin writer. I am so much more than these! I am told to be humble by God himself, yet the ‘juicy’ actions of this imbecile around made me feel just how more accomplished that I truly am. (And yet, so many others do much better than I, but at least they don’t use the law, which reveals how how truly pathetic Flippin is).

Anyway, I digress, it was a very person story that happened to me later, that I first saw that form of abuse on Oprah.

I think Aceveda and Kavanaugh threaten Vic over and over again like these three pathetic ‘women’ above and that Vic gets around them every time, I think that he wins most times in the short run, helps me.

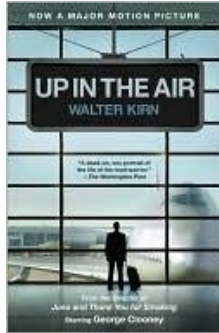
Scarlette wins too, although she loses her love in the very end. She goes on. Though we may dislike her, our long **900 page journey in her shoes** makes us not want her to loose, nor to fizzle.

Back to the title, though, what makes these all so real is that the stakes were about something so carefully set-up in the story as to make them about

something real - like envy, manipulation, dishonor, weakness, chilling calculation, etc. To me, that takes time - to set it in the story so that it rings true to the characters and is not just 'Cut and Paste Conflict'.

On Bullying

by [BLOGGER IlanaSimons](#) on 12-16-2009 07:48 PM - last edited on 12-16-2009 07:50 PM



A friend recently told me that *Up in the Air*--the new movie about a man obsessed with taking airplane flights, based on the novel by Walter Kirn--was more sentimental than the book was. The movie, he said, is about a man growing out of his neuroses; and the book is about a man being increasingly trapped in them. "The movie is too 'Hollywood,'" he said. "It bullies you into feeling certain emotions."

GOT TO WATCH OUT FOR THAT – THE GLORIOUS RETURN OF THE CONNIE CAN BE CONSTRUED THIS WAY. TONE DOWN THE GLORY A BIT, ADD SOME OF THE GRITY- THE SEEDY, HARSH, ASPHALT AND INDUSTRIAL FEEL OF NAVYLAND, EMPHASIZE THE DRUNKEN CAVORTING OF JACK – AFTER THE WONDERFUL EMBRACE OF HIS FAMILY

I thought that was a good definition of "sentimental": art that bullies you into an emotion. But a definition probably has to say more than that. What does it mean to be bullied into an emotion? TOO LUSH OF THE POETIC, TOO MUCH NARRATION VERSUS ACTION, TOO GOOD TO BE TRUE, TOO PREACHY AND OF COURSE – TRYING TOO HARD

Or: What's the difference between art that forces me to feel and art that inspires me to feel? ART IS IN THE DETAILS: FOR INSTANCE – HER 'FATBOTTOMED "ANVIL SHAPED FIGURE" SNEEKS IN THE NOSTAGIA THE 'NARRATOR' FEELS TOWARDS CONNIE

After all, all art is made in order to evoke an emotion, or an emotionally charged response to some thing in life.

RIGHT! I LOVED THE NAVY AS IT WAS BACK THEN – WITH ALL ITS DECADENCE, WITHOUT PREACHING I WANT TO EXPRESS THAT, AND THE LOSS I STILL FEEL (JUST DREAMED I WAS ON A SHIP THIS MORNING!!)

An artist writes her book because she's thinking about something with a positive or negative value for her. She almost certainly wants you to feel something about what she's saying.

Maybe one definition of sentimental art is that it simplifies the experience that inspires emotion, as well as what emotions are composed of.

EXCEPT FOR THE POETIC SWEEPING OPENING I TRY TO SHOW ALL THIS IN THE DETAILING OF MY STORY – FROM SINGAPORE, OLANGAPO, PEARL TO SAN D. THIS COULD HARDLY BE CALLED SIMPLISTIC. IT IS A HUGE, MULTIPLE DETAILED WORLD I SHARE IN ANECDOTES WITHOUT TOO MUCH INTERPRETATION.

I'm thinking, for instance, of a cheap romance novel in a supermarket checkout lane. The first page might introduce me to a lonely woman sitting at the ocean shore whose hair is whipping around her head. She's watching an orange sunset, sad about the men who have left her. The book would strike me as "sentimental" because it relies on prepackaged images and ideas, like the assumption

that women are sad without men, and the way a woman's whipping hair conveys desperate feelings, and the convention of the poignant sunset.

PREPACKAGED? NO WAY, THE GRIT, THE OPS, THE INDUSTRIAL NATURE THE SNEAKING IN OF SUPERSTITION EVEN A KIND OF MAGIC ALONG WITH LONG ARCHING SENTENCES, NAVAL TRADITION, REVELRY COMRADERY AND THE STEEL HULLED ASPECTS OF SEAFARING, NO, ITS TOO ORIGINAL A COMBINATION. THE DETAILS AS WELL AS THE DRAMA SHOULD EXECUTE THIS WELL.

In this sense, sentimental art could be called work that takes a short cut

I KNOW THAT MY WORK WILL BE SO WELL RESEARCHED AND SO WELL EXECUTED ON THE HUMAN INTEREST LEVEL THAT TO CALL IT A SHORT CUT WOULD NOT BE TRUE.

by relying on clichés to get us to feel. In contrast, non-sentimental art would be art that explores a situation in a more complex way. Maybe when an artist is not being sentimental, she's actually more inspired. She might describe sadness, but that sadness would not be overly-familiar; it would be a strange or conflicted version of sadness.

YES, FOR INSTANCE MISSING THE UGLY INDUSTRIAL NATURE OF A PORT, AND OF A STEEL HULLED SHIP WOULD BE NOT STRAIGHT FORWARDS.

If that's the case, then I can understand why the movie *Up in The Air* is sentimental. It essentially stages an old or clichéd battle: between solitude and marriage. This movie presents, on the one hand, a guy who flies around the country, "free" in the sense that he's not committed to anyone, but lonely. On the other hand, the movie gives us marriage, which is staged as life's true happiness. In the end, the hero regrets his life--feeling, if fleetingly, that it's better to be committed to someone than to follow the false dream of freedom through solitude. And yes: We've heard this before. Which means that the movie gets us to feel the joy of love in a sentimental way.

Maybe the novel on which this movie is based does do a better job of exploring the grey area in feelings of independence and love. Perhaps novels generally do explore the grey area of emotion better than Hollywood movies do. I'm not sure, because I don't see too many movies. And the grey area might be what attracts me to books.

I don't want to take over the board this week, so I'll keep it to one post. Several things I see. I don't feel that movies bully everyone. I can see it preordaining emotions, though. We look for, and hope to have our expectations met.

I ONCE READ THAT ALL READERS HAVE EXPECTATIONS, MINE IS TO MAKE SURE THAT I AM CONSISTANT THROUGHOUT THE BOOK

I see most movies with a changed ending need to appeal to the mass market of movie goers. Not everyone can, or wants to struggle with an ending to a book, if it conflicts with their feelings of well being, and most everyone who goes to see a movie wants to be entertained while enjoying their popcorn, Milkduds, and Coke..... and not have to think outside of the box.

The covers to books, especially RN's, can almost tell you how you're going to feel while reading these books. I've some read RN's in my day, and the formula is always the same, and that sameness is what allures a host of readers to those books. In these cases it's far from bullying. You get what's on the cover. I know there are well written ones out there now, although I don't seek them, they seem to be finding themselves in all genre's these days. For me the art on a book is as important as the inside. The more I read a book, if the cover is a good one, the more I look at the cover and feel it, and by the time I'm through reading that good book, I know that cover inside and out. That to me is the sign of a very good artist. It's not meant to be formulaic.

TRUE, THINKING OF 'THE CROWD PLEASERS' BY ROSEMARY RODGERS, ALTHOUGH I DON'T LIKE ROMANCE NOVELS.

Art is so mercurial at times, one minute a piece appeals to you, and at other times it alludes those feelings you had once had, which drew you to it, or made you create it. It reminds me of something VW said in her book, Moments of Being. She said when she loved a book, or felt something from it, she never wanted to go back and read it again, because she knew she would never have that same feeling twice. (I could quote this, but I'm too lazy to get up and get the book and find the page)....but you get the gist. I'm that way, even when I've read passages of VW's. which bring me to tears. The next time I go back and read it again, I feel something, but it's not the same feel. Then I repeatedly read it over and over, and the moment doesn't come back the same. It's gone, it's passed, the cadence is off by a beat. The notes feel as though they have a different rhythm, just as our feeling about each day of our lives feel different to us. What do I want today, or tomorrow, or this minute. What draws us to these feelings when we fall in love with someone, or with a work of art, or a novel, or a sunset? When we have expectations, does that skew our perceptions of things we see or feel?

DON'T FEEL THIS WAY AT ALL.

If we have no grey areas, and all is black and white, or vivid colors, what's left to imagine?

After I read this blog, I had the strange feeling of sadness come over me. I'm not sure if I even got close to pinpointing those feelings. I don't think struggle is for everyone. I think about being alone. I wouldn't have it any other way. Of course you can share struggle, and at times you do need to, but some results from struggles are never the same, because in the end you get a different bent from someone else's perspective. Is it skewed, then? More choices.

SINCE I DON'T AGREE WITH YOU, I DON'T SENSE YOUR SADNESS ABOUT IT.

Sometimes I don't mind being manipulated in movies; sometimes it really irritates me. I think of clichéd characters, clichéd situations, oversized emotions--all that is melodrama. Fine when I want it and know what it is, whether in Spartacus or Lord of the Rings. The manipulated bullying of emotion -- that's another story. It's when the movie pretends NOT to be melodrama, to be serious, but shamelessly pulls all the same stuff - maybe Forrest Gump and some of Spielberg's movies bother me more than straight-up melodrama, frankly.

Ilana, I'm tempted to agree that "sentimental art could be called work that takes a short cut by relying on clichés to get us to feel." It's as good a description of sentimentality as there is. However, when I think of books and movies, there are many examples of cliché themes, plots and character struggles that, I think, achieve artistic excellence. So, for me, it's all in the handling of the material.

HANDLING OF THE MATERIAL INDEED, I AGREE, AND HANDLING MEANS DEEP RESEARCH, TAKING FRESH APPROACH BASED OFF OF HUMAN SITUATIONS, FINDING THE 'SHELTONIAN PAYOFF' OF A SCENE, AND FOR ME FOR THE LONG SENTENCES AND JACK'S LOSTNESS DESPITE HIS GREATNESS. OF COURSE, THERE IS THE SPIRIT ABOUT MY WORK, GOTTSCHITZ, THAT I HAVE AND THE OVERARCHING COMMITMENT TO ARTISTRY FOR HIS GLORY.

"Into the Wild" comes to mind. It's a movie about an idealistic college graduate who eschews his privilege and his parent's expectations to "find himself in the wilderness." As you might expect, clichés abound; it would be hard to make a movie (based on a book) on this subject without them. It is, however, a powerfully moving story. Then, I think of Wallace Stegner's "Spectator Bird." It is about the love that got away. Heard that before, right? But he conceals the tragedy of the story so

deftly that when it is finally revealed it shines a revelatory light not only into the mind and heart of the protagonist but of an entire generation. All of which is to say, we agree. And isn't it rewarding that we can tell, and appreciate, the difference.

Hi,

Thanks for the nice posts. Evanbando: you make a nice point--that some plots, like Stegner's, can go over the same age-old themes and emotions, but do it well enough that the territory feels fresh.

About theme

Theme Is my personal motivation for writing the story

The conflict, tension and naughtiness of the characters help the writing flow much easier, the camera eye, the action with all the detailing also make this flow fast, scene by scene, which is tied together by narration, which I have spun into poetry.

But it is the theme is what keeps me personally writing: Seafaring, 'The Beyondness of the Pirates'; DS: The Lost Glory of the US Navy, Lost Love, and so on. It's adventure on a grand scale within the artist's mind. The adventure then is expressed with drama. It comes secondary to me. I find my way after much playing within the story. But the theme is something, while daydreaming that I can easily feel in the story, it's something bigger and broader. Sometimes I don't always understand where it will take me - for instance I became interested in Pen and Ink drawing to help express it through Scrimshaw like drawings. I became interested in maritime knot work. I became interested in 'Sailor Jerry' Tattoos because that expressed seafaring of the last century in a most basic way, for Drunken Sailor.

You see I do not make this a simple soap opera of conflicts and personalities, it's theme them I state at the beginning that is the 'Big Concept' to me that keeps me exploring, and the conflict and drama is beneath that and keeps it flowing through this world I've created. It's the only way for me, for it's a deep grand meaning I wish to express through all the skills, like conflict creation, that I've honed in the creation of drama. But theme is first for me! And I'm finding that its all tied to the sea, which gives it a consistency and a great backdrop that I can stamp my name on and call my own!

Pieces theme - Beyondness quality:

They were beyonde us,

In what we could or would ever dare do...

Did such creatures once live?

Or were they mere stories ghosting the pages?

And could one come back from all that?
Let's see,
Let me take you back,
To a time on the tack,
Into the Golden Age of Piracy

WestPac Jack

Lost Glory

The Mystique of the charming, Sailor

Lord Jim, The fallen sailor,

Love of the Sea Service

The Long Haulers (Non Fiction):

The Waste Lands

A Brotherhood

Sojourns

America

Tension in the Story

One thing I noted about Kavanaugh in The Shield, was, though he definitely added to the stakes, when the show chose to focus on tension over truth, I found the tension, albeit real as it was, rather annoying without it being about truth. I found it so tense - as I was trying to settle down after a long day on the pier - that I could not get sleepy for the whole week I watched the Fifth Season. Well, that's a good thing normally, but it was so good at that tension, that I fast forwarded it through all of Kav's parts. I think that if Kav had been asking Vic of moral and truthful things, that it would have been a huge draw to me, analyzing things, like on Oprah Show (in the last essay) interviewing a Psychological Monster.

I hope this demonstrates something interesting: I saw an interview of a Canadian Air Force pilot - a colonel - who was very sharp, handsome, very much Top Gun type material. I was so impressed with him that I kept watching, the investigator who was interviewing him was discovering evidence as I watched, that this top colonel was a rapist and a murderer! As I watched in the interview, the very moment that he got trapped in his story (and forensics would back it up) and I watched, fascinated **before my very eyes** as the colonel went from A Knight - who had flown the Queen of England into a low-down, sexual deviant who stupidly killed his neighbors close by to his home!! **As I experienced his huge descent, I wondered what it was like to go from huge honor into huge depravity** - this was a huge writers kind of journey, albeit, backwards!! This is what I mean by interesting. How could a man with

so much to loose lie to himself into taking multiple stupid risks? He wasn't even smart about it! As a colonel, I would have thought he would have been much more discreet about it! it was a HUGE LESSON ABOUT PEOPLE - AND THE EGOS THAT MAKE US DO MONSTEROUS THINGS.

{You can see in this analysis that I was getting story ideas, and I later, successfully wrote a short story on this piece}

As a writer, it would be tough to show the multiple actions that he did to build up this talent for evil - the small prank he played in college, the small little panty raids he conducted in his military training, etc. Did he start butchering bugs like Dahmer did? Did he start with rats, cats, puppies and progress onto children, teens and then adults?

To focus on his downfall, as did all the news, doesn't really address any questions about how he got himself to do this. To write on that HOW would take a conscious, step-by-step analysis of his personal history with that thought repeatedly wrapping around every sentence: how could you do this? How come you couldn't stop yourself? How are you going to go on in prison for the rest with nothing else but your shame? How do you deal with the fact that the entire world now hates you? Why didn't you foresee all of that??????

Anyway, this probe of Vic's character would have been better with Vic - though we know of his wife and autistic son. Adding Kav to that just adds tension, when the moral truths are somewhat uncapitalized in the show.

Well, it's still an excellent show, though, for many other reasons than the tension arc.

Art of the Narrative - GWTW

Others: Billy Wilder, James Herriot

See also: Margaret Mitchell

I discovered that I was enormously lacking narration and the narrative in all my writings due to the "Show not Tell" idea so preached almost every how-to on writing and in my college major of English, that I neglected it even though I read GWTW many times all the while puzzling why I was so sucked into the book, unputadownable!! So, I did an oral AOW essay (on the incline to Santa Clarita Dec 6, 2014, and to sum this is what I orally uncovered:

Billy Wilder says narration takes you to the juicy part of the drama, and its true, but MM not only takes you to a juicy drama, she keeps taking you to it for a thousand pages of drama, through a civil war, through fire, desecration, starvation, so very, very much. Pure showing and not telling cannot take you

through all this. And not only does it take you on a ten-plus years voyage, it GRIPS YOU. (Like Agatha Christie, whom ‘robbed’ (LOL) of an entire weekend which I zoomed straight through two books

PART 5.4 SOCIAL FORCES in Story

See also, *The Shield*, Shawn Ryan, for more examples and *Clerks*
The Outsiders

Stomach aching all day, I surfed the net in an unusual way, I searched for my old friends. Having just looked up Sonae, Daryl Coleman, and Laura Deal (again unsuccessful for LD) I think that there is a mystery and intrigue of childhood social forces, that was very satisfying to catch a glimpse of their lives from the comfortable distance of my home.

I think that a story can be bolstered by exploiting social stratification. One character has to feel excluded to feel the forces. Other characters reign in their solid collusion of the group and of the click, like the Strike Force in *The Shield*.

I really felt Wagenbach’s exclusion when Danny chooses Vic over him though Vic is married! Right after I watched that scene I said to myself “I am not going to miss one episode of this show and I watched five seasons afterwards!

Part 5.5 PATTERN RECOGNITION/RECONIZABILITY

I made this a section because I had pattern recognition essays all over the place and I wanted them to also be gathered in one place. So some of these may be duplicates.

Even a Twelve Year Old Can Do It

Last night, me and *Las Muchachas*, where I live (In Long Beach) decided to write a quick little story each. I focused on my recently acquired “Boldly

charming, dash, getting in your space, romantic, picaresque, James Bond, etc. I could not write it quick, whereas 12 year old Brennda poured fourth two neatly written pages in ten minutes flat. She blatantly admits to copying Disney, but there was something for me to be gained by the quick little lesson, that, copying is learning, (and I've heard this before by other authors), since I was focused on deeply making picaresque my own, I skipped over the easily acquired copying. But since I was impressed with the story. She had Santa have three little helpers based on the SnowWhite and the Seven Dwarfs: Sleepy, Sneezy and Droopy. The story was concise and funny. I capitalized on the story and joked: "Well sitting here we have the three little dwarfs: there's "Giggly (Paula), Silly (MariChewy) and Merry {Me} Mary. I capitalized on Disney too, thinking, what is it about this form that can be acquired for humor, as well. But, what is it about this story that is so COINABLE, that it makes a story resound through our ways. I know that Hans Christian Anderson's stories are very coinable: the Ugly Duckling, the Little Mermaid, The Emperor's New Clothes...other Fairy Stories like Hansel and Gretal, Little Red Riding Hood, are so coinable too. Why? Its **Recognisability**. They have stand out characters, rather stereotyped, rather cartoonish, very easily identified, from Childhood.

Why can't I find this stuff more easily for adult fiction?

Right after rereading the above paragraphs I got up, made myself an excellent vegetable dish and sat back down with the solution, below. In yet another insight, it occurs to me that the actual posing of the question "Why...?" was the very stimulus that helped my brain easily produce a solution! Also because I often ponder screenwriting it was an easy mental leap to say "Ah-Ha!" of course, recognizability is Hollywoods talent capitol of the world, and movies produce them.

(A future topic WHY)

*** A VERY GOOD SOLUTION HERE: OF COURSE YOU CAN FIND STOCK CHARACTERS FROM THE MOVIES THAT THE PUBLIC WOULD RECOGNIZE AND HERE IS A SECRET TO THIS DILEMMA - USE THE ESSENCE OR CHARACTER TYPE - NOT A STRAIGHT FORWARD COPY OF THE CHARACTER, BUT THROUGH DAY-DREAMING TECH, MAKE THE CHARACTER YOUR OWN THEN FIND HIM IN MY ALREADY CAST STORIES OR NEW IDEAS.

Another amusing incident. I find white people scary, which I can say after my family, Lori jerking me around again, the long standing shadow of Sonae and etc. I found my Mexican Family to be quite delightful. This episode I saw the makings of a story with some pattern recognition in it - of Cinderella!! Here it goes:

My Mexican Fairy Godmother or Cinderellita

I had a date with a gorgeous body builder Rob, from work. I told my 'family' about it and showed them his gorgeous picture. I started to get dressed up. In anticipation of my date, Maria showered me with jewels and clothes and even wanted to curl my hair. This took hours to prepare but I finally got it all done, all dressed up.

Not hearing from him at the prearranged time I waited an agonizing fifteen minutes and then called him. He answered as if from a deep slumber and I found out that in anticipation of our date Rob had done a huge long workout and had thrown himself on the sofa right before our date and had passed out. I didn't tell my family about this woeful thing and went out in the car quite dulledd out, not caring for anything but to waste some time, making my family happy believe that I was some Cinderella at the ball, all decked out in their finery. He wasn't even going to buy me a cup of coffee at the dirty truckstop down the street. I arrived, hiding my nice clothes with a sweat coat and we stayed in the car talking, ironically of prejudice! That's what I found he was, a white supremacist, and as I looked in the mirror and saw all the nice things Maria had put on me, I could not nor would not utter a word against the Mexican people! Sure I felt overwhelmed by the large influx, but, white people, as he said, were dying off, and, really, I could see why. But, after my generous and beautiful attire I drove myself home and had, at least, a laugh, on my version of being a Mexican Cinderella Episode, one of which was "Don't put that glass slipper on MY feet!!"

It was funny to see the Fairy Tale as it was happening, I even recall saying something like "Si, Fairy Godmother." As she put a necklace on my neck. I remember looking in the mirror in the car, saying, shit what a prince you turned out to be. Maybe I'll kiss you and you'll turn back into a frog! It was good pattern recognition, with a modern twist! But it was story telling recognition, and I would rather have that skill than fucking prince charming, himself.

I said, dang, what slackers men are, I mean they do nothing but disappoint and none of them are the slightest bit interested in me, nor doing something that would make me be even slightly excited about them. I wanted to say to them, can't you see how you bore us, how much losers you all are, but, go on, keeping lifting weights and driving power cars or bikes, for at least maybe they'll make you feel like a man, cuz you're not.

ON Hollywood Stereotyping

Use Hollywood to help bolster character pattern reconizabilty See above essay which I didn't want to separate from the essay which spawned it. but it is a new topic that I think can be explored well.

Pattern Recognition: On Characterization Stereotypical versus Identifiable

This is at a much deeper level than pure characterization skills in most of the section, above. It goes, actually somewhat more with Genre Studies, because it is through intertextuality of older and time honored characters through literature that we can see a pattern, link or similiarity between an IDENTIFIABLE character and older literature.

This does not explain it all, somehow, there is almost a mystical (Jungian) link between an identifiable character, almost. The most obvious example of this is Obi Wan Kenobi of Star Wars - identifiable even by children as being the like the Wizard, Merlin. I suppose having a princess in the story helps, tangently, make the his character identifiable to a Fairy Tale as well. (Or identifiable to Merlin in 'Knights in Shining Armor' tales of Le Morte D'Artur. It's a not straight forward link to an ancient story and, it is still very powerful characterization of Merlin-like qualities of Obi Wan. The writer of the Mythic Journey book I have will say the similar thing, but I say this quality is not limited to Mythic Journey.

In fact, we all recognize patterns so very very easily, that no one can fool us at all, if something falls even a little bit outside a pattern, we see it, immediately. A very good example of this pattern recognition, is "The Quest for the Dress" TV show (or similar name) wherein the producers try to make us believe that almost the exact same dress - a strapless dress, is tried on by multiple brides, on all the shows, and cried and gushed over by multiple family members as if it were *the* most beautiful and unique creation just shy of Cinderella's Get-up, made by fairies, like Flora, Fauna and Frickin' Merrywhether, which is SB, 'sqooze me, I meant Cinderella's Fairy God Father, Clemenza, eh (hee hee) God Mother and her magical internet wand. Ah it was different multiple fabrics, ruffles etc, but very, exact same pattern!!! Never any sleeves, and I just loved those huge romantic long sleeves (and wanted some of those wings on my own botched up wedding) and could not believe no producer would EVER USE THEM ON THE SHOW, SO I wrote a review of this in Yahoo, to see if I was not alone in my big annoyance of this, and someone wrote back something like "Quest for the Strapless Dress." To take it a step further, because I love Fairy Tales, I recognized a pattern of Hans Christian Anderson's Fairy Tale, *The Emperor's New Clothes*. I wrote something on Yahoo back like

The Emperess's New Clothes - Bridal Dept. this is easy and quick Pattern Recognition of an ancient story.

Were the producers too cheap to have dresses with those beautiful and romantic, long sleeves, although any bridal shop has them available? Or, did they look down on us viewers that we would not see this sleeveless pattern immediatley??? I want to make sure that I don't do the same cheap maneuvers and doubt the intelligence of my readers!! In this case the pattern recognition here is decisive, we viewers see the show as a quack, cheap and stupid thing. We see the truth quickly, that it is all a sham, it was so cheaply fixable too by getting easy variety to the dresses. In this case I believe I recognize that the key producers of the show probably had some substance abuse which I have seen in the past to really dull mental ability terribly. I can predict scandal even, due to intense drug induced stupidity. (Just look at Elvis' later wardrobe failures, for example). That's the pattern I see. (I believe that this is also the spiritual gift of Prophecy and Discernment, a spiritual gift of God and which can also be used for story writing excellence).

If we writers would use this pattern recognition more, we would have more powerful stories and I really would like to study it, to better my writing. It's so hard too, as I've written about in Genre Studies, but every once in a while I come across something so wonderful and helpful in this quest. My latest "Discovery" (a rather inaccurate word) has been the "**Byronic Hero Pattern**" which I think is a lot like Lord Jim and of course, my Jack!!!!!!!!!!!!!! I was very happy to find a practical and useful definition of this on WikiPedia, along with other references to read, though I had pondered and went through long trials trying to read literary analysis on Lord Jim === oh so terribly unhelpful!!!!!!!!!! Perhaps I should read more blogs and helpful sites on the internet and have a fast connection now, too!!

And I thought, so no wonder most writing is not so good. We writers do not have good teachers, though I had several beloved English Profs at JSU for my Major in English, none of which are available to reference and ally my writing skills here and now. (Although, who knows in the future I should certainly market to them in the future)

And to get this pattern recognition into your story without it becoming stereotypical, that is the big challenge!!!

So, Ponder these things:

- 1. Does it come in the set-up of the story?** Therefore its more structural (UGH! I really did use that frickin' word, Daaaaammmmit!), I repeat, of the structure and thus not as obvious, more subtle and therefore less stereotypical?

2. How does one add it to a story already set up, then? Is it too late?

Need to ponder this. Never a pure answer, of course, it's always a bit of give and take, black and white, but how is this done? Through an long re-analysis of your already written stories and then, revamped throughout? I've been doing that for many years. Recently I've seen the Power of the Narrative of GWTW and intend to bolster all my works through using this.

3. Would like to learn to use in future stories, that would be much stronger due to knowing much more about this and writing in general, before I write them!! Feel, God willing, that I have a lot to write and skillfully too, God Willing, as always.

Also, to mention, *Don Quixote*, is a parody of a Knight in Shining Armour, written even during Shakespeare's time in Spanish, it alludes to the power of Fairy Tales and a Knight Errant in them. This story uses the **identifiable character of a Knight** and plays with it so very much delightfully AND ORIGINALLY (the Golden Helmet of Mambrino is a shaving basin). Millions have loved this story for the tender and quite funny character and juxtapositioning DQ often puts his audience through. This shows how it is used with humor, as well.

4. Really Feel INTERNET and Blogs the key to my success after seeing the bit on the Byronic Hero and how practical and helpful it is! No academic arrogance and pandering here. Straight up and powerful information from the ENTIRE GLOBE OF WRITER - THINKERS!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! I REALLY AM SEEING IT FOR WHAT IT REALLY IS which is pattern recognition too!!! Of course there's a lot of other stuff and mis-used and wrong stuff, but I trust my pattern recognition here TOO.

Music and Pattern Recognition

This is just to bolster the topics on pattern recognition. Can you identify why, in music, one artist is linked with a type of music. Why is, for instance, ZZ Top called Southern Rock? Why is Foreigner considered Classic Rock? It would take more time to pick through the answers to this question, except that there are **recognizable** patterns in them. Why is Gospel close to worldly Country as well as Jazz? Why is Rock somewhat like Classical music?? Why can a rocker from Australia make music to be played in Germany?

Part 5.6 'MAGIC' IN THE STORY

Senses

Magic comes from the senses as well, because tangible things lights up the neural net by sensual of the five senses as well as sexual. Need examples:

MUPs

Mups are a form of magic: "He came." "Who?" "He did."

Allusion

Glennnda versus Brennda

In P8 I have a brief mention of: "The infamous Madame, Brennda, known worldwoid as '*The Countess of Chardonnay*,' ruled her large house there on Main Street and a man knew no limit of pleasure at her place - as long as his pockets *brimmed* with geld!"

After I wrote this for months, I wondered why that worked for me, until, (as usuall, when driving) I thought - 'Wow, that really lights up the Neural Net' - such that I created a new Section "Magic in the Story." There are several neural fireworks in the Words: Countess, Chardonnay. The one I find most astonishing is the Name Brennda. The only thing I could imagine was that it was similar to Glennnda, the Good Witch of the Eastwestwhatever in Oz. Oz, almost like the ancient myths of Greece, or the Stories of King Arthor and Robin Hood has such ubiquitous power to American Folk. This is a lot for just one word to hold and within it is the power of Allusion.

How can I mine that more?

It also reminds me off "Midnight in the Garden.." of the female impersonator, Lady Chablis. This would be a negative engagement of Allusion.

It also reminds me of the folklore song "House of the Rising Sun" this is allusion power.

Copying a mere idea of allusion is counter-engaging of this power, and maybe even suppressing it, like Hollywood does all the time and especially in latest Fairy Tales into movies (I go to see 'Into the Woods' by the way tonight out of purest boredom). But if you can come up with original allusion that is still commonplace, why then, you have much power to story tell! This is why I like Brennda/Glennnda. There are other allusion examples that I see all the time
Again

The Past

Is always full of wander, though I'm not sure why. I'm thinking of my grandparents who stayed married 50 and 72 years each. I'm thinking of Christopher Reeve and Jayne Seymour Movie, same thing wander of the past. I'm seeing all the old houses built so quaintly that cannot be built today.

Wonder

To me, this is the true magic of writing. I watched "*Into the Woods*" only after a short review of it (never again!) and there was tremendous CGI, the excellent Meryl Streep and - oh - Johnny Depp as the big bad wolf, (too shortly!). Lots of CGI. CGI is not magic! CGI certainly is not wonder!!!

Wonder cannot be CGI'd alone

If you can merely CGI something into a movie/story, it is not of Wonder. Perhaps I allow for it to fall under the category of magic, a big step down. CGI is getting used so much that it is reducing even magic. Wonder seems also to come actually from the past, like the fallen Atlantis. If you make up some fallen, ancient people just for the story it will have the "McGobbin Effect" (See George Lucas), which I define from Lucas' description as something trite used in the movie/story to make the plot work. This is the Lord of the Rings sagas to me of an ancient, unreal people. Now Excalibur works very well because most things in this movies are from the past, and are real places - near the director's house for instance. Even Wagner's music, which is Germanic works, for it is of the past myths as well.

Excalibur

This movie, pre-CGI, is so full of WONDER, and so correctly made! The director went on to make "*Hope and Glory*" which manages to make the rubble of bombed out London a place rich in imagination for children, even close to the Wonder of his *Excalibur*. He joins Zefferelli, Polanski, Ridley Scott and director of *3 Musketeers* in richness of period pieces, none of which had GI back then. So, what is this, that can be made without special effects and be better than all the gloop? (also Willy Wonka and the Chocolate Factory).

It's Wonder, like the Seven Wonders of the World.

As I write this I consider that *Star Wars* 1-3 is one of the modern wonders of the world, shoot, also the movies I listed above.

I separated Wonder from Magic, because there is a big difference. Wonder has a bunch of MYSTERY TO IT. Wonder doesn't necessarily have to have magic in it. I always think of the wonder of the US Navy - how we had

dominated the entire world when I was in. That was wonder! How did we do that? What happened to it?

When I was In

It sounds like a story, almost, of this grandeur, of the wonder.

I hate to admit to this, but, as I walked out (3/4s of the way through) *'Into the Woods'* I looked down on Hollywood writers/directors for not making even half excellence, though they had hundreds of millions of dollars. I thought, dang I could do so much better than they! But, in a way, its kind of true, because, I have plenty of time to pursue excellence, though I drive a truck over 60 hours a week!!!!!! I have mental time though!! At this conjuncture, on the same day I watched this movie, I also picked up a book entitled "The Art of Slow Writing." It was obvious why this movie sucked, no one was prepared to do such a master work - it was rushed!! I however have such a focused commitment to quality, that I often write here in AOW, rather than work on my writing. In fact, in glancing to the left corner, I have 279 pages as of this date (15 Jan 15). I have recent large gains (the GWTW narrative) that are **rich** and astonishing to me that fuel my desire to seek story excellence even more.

Again I write this that the search has not been easy, by the way, but it has been productive, for sure! A lot of time I have actually to bounce off or even rebut the advice that they give! After the rebuttal I gain more understanding though. Examples of this bad advice are: Cut and Paste Conflict, Insert Villain/Have Story, or the ubiquitous "Get organized, get a file folder for your characters, make an outline, set aside daily time to write..." balderdash. To hear this over and over again, knowing its folly, knowing it means nothing...

I guess you could say my commitment to quality makes me look down on bad writing that is rushed. Why do writers allow themselves to be rushed? I look at excellence in writing Oliver Stone and Coppola. They had power and force about them to refuse to be rushed, and to do a lot of research before they write, or "Don't accept the assignment." It's that critical. I think even with all this analysis, that I still would have to have a large amount of time, travel, research commitment to do my best work.

And that's why John Boorman, who both writes and directs, takes his time to explore myths of our ancient past OUR myths, our Hercules and Zeus. He was in control of his time. And that is power to become excellent.

It's about controlling time, to expand and founder excellence!

I think educating myself classically and in writing processes will cut down some of that prep time, as in Coppola did by having a classical education, but he still had time to search for the perfect ending to *Patton* and it was on the back cover of a book he was reading about Roman Emperors that

was sitting besides him as he searched for the ending. It was the “Power is Fleeting” anecdote (This is in the DVD I have on *Patton*). In other words he was already well-read and the answers to story problems favor the versed. Sadly, I have not been able to get to this spot. But **given time**, I, too will find things like Coppola did that will enrich the story.

So, I would not accept the assignment. I would however take a reasonable assignement.

The laughter of the Caribe in P8

This is an excellent example of what I define as ‘magic’ in the story, something rather real, that is larger than life, nevertheless:

“And the watchers joined her and laughed a’loud too, and all over the island was strange echoing laughter, sounded. It bewitched the crew on the beaches and in the cove and had, indeed, set many a myth rolling that day that the island was haunted and that it was the Caribe who had the stolen gold or...that ghost of Captain Lawless haunted this isle. So many tales, so many wonder...of the lost gold and the haunted island!

This should be expanded somewhat. (I added underlined portion)

This is a good example of a **final pass** at a revision where the details are bold and rather larger than life and magical. It’s me getting to the very WONDER of this story, the TREASURE OF THIS STORY. I need to be more consistent with the level of this portion throughout the work. It’s the final pass at my story.

Also note the process study goes right along with the writing of the story: I copied the section here to analyze it and the underlined portion is what I added, right here, to the selection, and then put that underlined portion straight into the story with it. I got there by process study. **Process study is writing also. (see Writing Slow)**

The ships sailing off the edge of the World Painting

This painting is the sort of “Magic’ I’m discussing here.

It’s of the past

Past myths, not today’s CGI effects, which overused and not of the past nor of wonder have really dulled what magic is - of wonder

It looks realistic its just above the real or its realistic except for some fantastic detail - like the edge of the earth - or it could be a mere waterfall. Or the folkore giants of mother goose.

It’s not overdone, nor over produced production values.

This is why I like scrimshaw and Sailor Jerry tattoos (versus Japanese Yakuza tattoos) they are more **Folklore and homespun, working class**

**Its more in the mind than on the page/screen
It causes wonderlust, lore, neural net light up.**

[CGI is dulling our sense of the wonder - topic](#)

Rather than entice wonder/magic this ability dulls it. now *I dream of Jeannie* never dulled us this much! *Macbeth* entices us to wonder. How is it that CGI does nothing for us??? Because it's thrown on the screen with no consideration for the story, like POC is about Piracy not *Lord of the Rings* fantasy.

Of course the epic story telling is the careful use of "Magic" in Star Wars! We don't have POC stuff, the special effects serves to make the story stronger by making, for example, real ships appear gigantic, like an aircraft carrier is. The actual magic used in The Force, though, is small things done by Obi wan, Yoda, etc.

A (future topic) story is carefully crafted, thus, carefully weighed and uses myth judiciously

[Harryhausen, See also](#)

who wrote Sinbad claymations and some other movies, and the special effects here, promote a sense of magic and wonder, not squelch it. you get a sense of the gods the labyrinth and not a squelching of wonder by having it over done. It sticks close to the actual myths.

[The Kraken in myth](#)

[Find Wonder in Research](#)

I think just looking for the special or just the attention to details, say, in the WestPac or Olongopo or onboard a ship will bring about Wonder. The usage of concrete also

[Jack](#)

Jack is a mythic person - a saint and a fallen, handsome, working class, unarrogant, approachable, beloved, forelorn and mythic - he only comes back for short periods of Molly's life, the rest, is out to Sea, which to many of us, is very mythic, and indeed a natural wonder of the world. He becomes like the sea, a sea-rover, a classic, a Lord Jim - a treasure.

Going into Arturian legends on Youtube

There seems to be a richness here on our myths, from the BBC mostly. The more I listen to them the more I understand wonder, I believe. Look, I know what wonder is for me as a writer, I just need the specifics of the craft of wonder in story.

Willy Wonka

Quentessential Definition of Magic - the first Wonka film

This story and both movies are full of magic in the non-cgi sense I mean and incorporating wonder. From the beginning we see Wonka dazzle us when he pretends to be a cripple then he 'stumbles' into a somersault. It's surprise. But he's conjured up a magician persona and dazzling from the start. The movie continues in this way, long before CGI. Things can't happen in real life like flying (the fizzy-lift fizz), but, this movie almost makes them seem to! The second movie, the Johnny Depp version, has much more special effects with CGI, but, the first movie has more magic! I think a newer definition of this magic in the movies should not be how amazing the affect is but how natural the affect is - how close to life!

I just saw "Tomorrowland" (Disney). It was dizzying with how many 'spectacular' special effects there were. The plot was dizzying - jumping around all over the place. Too much action. Too many special effects. No story. No plot. And in the end it tries to make an emotional love connection between and old guy (Clooney) as a boy and a little girl, Athena, who's probably eleven years old who was also supposed to be a robot - who hasn't aged - creepy! There's also Lucas' "McGuffin" use, which surprises me because I swore I saw "LucasFilm" on the beginning titles - this is the use of an object to make the plot turn - too much to get into right now. It's supposed to be like the sword in Excaliber and the Holy Grail - its supposed to make the plot work. But Excaliber works not just because of the sword and grail but because it's tied strongly into the story of Arthor struggles as King and Husband and as well because it captures our own very real mythic/Stonehenge-like past of England. Excaliber was well made, Tomorrowland was thrown together letting the special effects, only and as usual, take the place of meaning.

This is the crux of modern movies - I just stated it very well above **"Letting the special effects take the place of meaning."** Meaning takes time to conjur, through the writing! The director must be as naturalistic as possible - George Lucas had the prop department scour R2D2 for instance. Athena, the supposed robot, was way too real, on the other hand, to be a robot. (freckles for instance). I argue that Data, in Star Trek was way too real to be a robot. How about the Tin Man in the Wizard of Oz? Just enough balance between realism

and what could be mythic and dreamlike rendering of a robot. The Tin Man *works* because we are already in a magical and dream world of Oz, but also because it's well done and fits within the plot. He doesn't wildly fly all over the place and across dimensions, swoop down to Paris and make the Eiffel Tower into a steam punk rocketship!

The key words in the above sentence are "What works in the plot" or really "what works within the vision of the piece". George Lucas spent a lot of time making things *work* together in *Star Wars*, he creates a new reality where space flight and light sabers are REALISTICALLY working in the atmosphere and yet there was, paradoxically, **believable magic** when Obi Wan Kenobi teleported things. Tomorrowland was magical for no reason other than it was supposed to be futuristic - like zillions of years from now we are going to be able to time travel like zip zip zip and so on of the far out effects in this piece - shoot there's not even Science Fiction factual elements here to boost the film **into credibility!**

It doesn't suspend the fictional dream because it's too incredible to be carried away. Surely the visual effects are very tremendous, but like going to an art gallery - unless you are studying art, just looking at visual things gets boring - you don't get **drawn into the scene without a very different person's viewpoint and struggle within their special world.** We don't get that in Tomorrowland but a mishmash of viewpoints and no continuous plot to support this. Contrast Tomorrowland with *Toy Story* - a movie completely made with special effects only, and how the realism isn't compromised by effects and yet the story arc between the two main characters - Buzz and Woody - is actually very realistically done. In fact the problem Woody has is a very real human problem - about being supplanted, outsourced, by the newer, stronger Buzz! Woody also can't get this through to Buzz to cooperate with him so that they can both go on together successfully, though he does try: "You are a toy!" How delightful and can you think of another movie that covers this emotional territory better (*Amadeus* is one, sort of). So the core of the movie has a heart, a reason it's a Toy's story, but it's really a man's story of aging, really! It is a parable surely!!!! Yet it's not done too didactic or too pushy, it just lets the plot take care to bring the two together into cooperation. Buzz's story arc complements Woody's: he must accept his lowly status - that he is not a formidable space ranger but a mere toy --- and only Woody can help him for it is the very thing that Woody cherishes being - a toy! This is one of the most well balanced movies story arcs I've ever seen. The special effects are not showy, though, indeed they are the entire visual portion of the film!!! The story reigns and it's a real story, that can help any human deal with these kind of issues of envy, supplantation, outsourcing, washed up feelings.

I was hoping Tomorrowland could be like Wizard of Oz - for it shows them in a corn field looking over the city, very much like they do in Oz. I thought it was going to be a mythic journey to the place, starting at today and finding the future in a corn field, as if we were in Kansas. No. No such corn field like magic of *The Wizard of Oz* or *Field of Dreams* or *Children of the Corn*. No such **Americana**, for where else are there such immense cornfields in the world that spell surely only our land? **Land holds our actual, ancestry and literary history, where our forebears were who became legends who sometimes turned into myths. Our myths. Our land.**

This is well said above. Maybe I should be a critic? But I truly believe that this is where myths start - in the past. To make a mythic journey it must have strong cultural attachment to the land - for instance in Excaliber to our ancestral England of Old.

[Wonder is of Childhood](#)

Part 5.7 Living your writing

Other forms of creativity

I asked myself how I can make p8 more *Howard Pyle**, and then I went to work pondering this and found myself coming up with more 'piracysm' terms: Ye Scurvy Dawgs, ye. I found meself a'saying this morning: "Where are ye, ye rascal and no-gooder, ye liver lived mole - fer me mouse, maties!" and hang ye, Oy came up with riches of sayin's.

*Note vision of HP so honed that I can use his name as a noun, adverb, verb even and know exactly of what I am talking about!

Note how his drawings are way ahead of Stevenson's ability to capture their pirate story, or, even HP's own writings (of which I am going through on the loading rack 20 trucks ahead of me 2 days ago 2/4/2015 11:29 AM).

Noting that story is the hardest thing to get right - even Hollywood can't, however Disneyland did at the park - was that because the ride was pure visual, like HP's?? **Is it easier because it is concrete, whereas the story is very hard to tie down why it works. If it works it is because on many levels things have to be done correctly. Movies as a collaborative art are very hard to manage creative, singular vision.**

This fact by the way makes me want to take up drawing - for the ease of storytelling and vision!!! I already demonstrated my excellent talent to pick it up, but lack of time and willingness to do more sitting down have limited this. Could I not do it for moments of time while at the loading rack or even stalled

in traffic? It's an idea. I had hoped jet account would give me back the time, but that has not yet demonstrated itself. Perhaps I need to pray!!!

I

I wonder what I was going to say!

[How the Story Breathes with you/Contact with Real World of Story Strong](#)

And Museum Guides, Docents and Passionately Knowledgeable People

I brood the story and thus it stays with me even with off-topic things enter my thought realm. For instance I was thinking about the jellyfish I saw this weekend in the aquarium in San Pedro, fascinated I watched a bunch of Youtube videos on them and in the process I came across a 'suggested' video on the super 'Africanized' Lake Ko... on the South African Cape of deep jungly and fiercely wild predation and of course Cap'n LaFouche sails to that coast, it made a possible story arc there, or it at least made this big journey more real to me, to see it, from the air - for I looked it up on my Maps App and found, indeed, an aerial picture of it to my delight, it became even more real of Cap'n's time and place. In fact that it is still quite natural looking made it be in touch with me as did my 'wandering' on the net all about Jamaica. Its having contact with that world in a real sense - not preprocessed by story or Hollywood. Its like my wanderings in the port (as I did in Bremerhaven) with my telescope make me have REAL contact with that world. And this explains the driving desire to include my hand-drawn pen and ink nautical drawings/etchings for they seem to connect to some real maritime art in themselves from this world, directly connecting maritime art with the reader (thus I know this already, but get reinforced feedback to see its power upon my writing).

Also I got an idea to make the African Coast a journey where Mortenson is the first mate and is more a trusted ally than Cavendish.

My scope was a wonderful purchase - one that pays back already! I had longed to go sailing and even went to a sailing club - for that **connection to the sea**, but I see that I don't need to do all that, that my scope is enough for now, well, perhaps a snorkeling trip to Catalina this summer might ensue and of course an overnight sail with one of the Tallships all around.

Speaking of snorkeling - I got this idea to go this summer from a wonderful aquarium guide - for she mentioned how clear the waters all around Catalina are - "and even off the ferry you'll see big fish" - I did recall this and once again, I learned just how well docents and real guides enthusiasm answered many many questions for me - also another patron helped me -- and, also, the fabulous whale lady at Point Vicente. These are the true curators of history and knowledge these passionate factories of fact and knowledge! The

way that they can synthesize knowledge for me is incredibly powerful as a writer. My United brother, Jim, is the same way (he dropped off my radar for some unknown reason)

Part 6: RESEARCH

Disarming yourself and others

USS Sampson, DDG 109

Learned good lesson – how to get what information you need with confidence – like I wanted a hat from the Sampson, which my new neighbor, JD was on, so I feel much better saying to the JOOW “My neighbors wants a ballcap from this ship.” Versus: “I’d like a ballcap from this ship.” It’s not a lie, it’s getting what you want – your research - but disarming questions of my personal interest in these things which, I’ve found is quite bewildering to the many others WHO DON’T UNDERSTAND THE WRITING PROCESS. I feel at ease when I hear of other Authors and even Journalists doing similar research with confidence. I have to disguise myself somewhat – not lie – but not reveal everything either, because it makes me acutely uncomfortable with them – like they think I’m being too nosey. I had actual sailors tell me things like that several times and it really throws me off.

Sucks energy away from my art skills. I see acusation in their eyes, when my mission is to upbuild the way of life we once had. I am a patriot being treated like a spy! But, alas I just hide my true self away, that’s all!! My interest is totally non-tactical, only as far as telling an active, rambunctious seafaring tale of the Cold War.

Also, in talking to JD, finally after living here two months, he’s kind of quiet and it was throwing me off too, when I was being friendly to him and he *seemed* hostile in return, then he’d blast me with his music. I didn’t realize how hostile I was getting until he had me over this morning and was friendly and then he blasted me again right after and I totally didn’t get ruffled by it at all. So, to keep matters easy, I need to cultivate friendships with my neighbors, to ease matters all around for myself. (See later story JD drank himself to DEATH!)

On a note: So focused with story now, not going out, not walking about, not playing tunes, not surfen' the net. Playing the ocean waves sounds, nose to the laptop grindstone and fingers playing away at the keyboard of my thoughts, of my dreams. I'm not gonna quit, not working, not writing, I like hard work and I like to pound away at dreams, God willing.

Researching Inspiration

I learned from my lesson on 'The Waste Lands' that the mythic journey was something DO ABLE and that I could incorporate into my writing style (finally). Along with the pleasure of getting this richer aspect in, I also felt the buzz of having inspiration hit me and I realized that most of the research I'd ever done has been on the Art of Writing, that I'd hardly EVER done ANY OTHER KIND OF RESEARCH CONSIDERING THE OUTPUT I'D ALREADY ACHIEVED! In other words the research I was doing was research on inspiration – unleashing of zestful and copious amount of writing. I have a high output considering I have little research. This is especially apparent in the level of detail in DS. So, I'm going to incorporate THIS research into my story plan now too. So for one scene about two weeks of reading for research as well as inspiration. For inspiration I will be looking for things that are of the mythic journey – because that's the level that is unleashing ideas and hope for much better writing!

Distillation into creativity

From the book "Shanghaied out of Frisco in the '90s" I learned a great lesson about research, for this was a great book - a "One Stop Shop", meaning it offered me everything I needed for research. It wasn't just about getting the details right and the life right, but getting the spirit right. Once I distilled the essence of that spirit, I could take that a make up my own details in that spirit, which I have detailed under Section 1, Genre Studies, The Sea Story. I wrote of the essence of that story here, in this section. Basically what I distilled were mythical and male rites of passage and the lore of male exuberance, and rambunctiousness, combined with comradeship. Now, all's I have to do is bring that out in my fiction, which I did do under "A drink to the Death!" I just need more ship board details to fulfill that spirit.

Autobiographical note:

I was really depressed yesterday (1/21/2014) because I had failed to file for unemployment and might have to leave in a few months (if Gus will wait) and long haul. I had missed this opportunity to sail train, and go out with Polaris folk and generally, wealthily imbibe in this spirit of the high seas. I brought this up to my new, neat friend, Sharon and she made sense of it all to me: "There must have been some reason you didn't do this." And today, I was so

tired and in pain, Yes! Sharon! I made sense of what had happened: I have failed to control my blood sugar to help me make better decisions. In over to overcome pain of editing endurance (I edited hard from early December until Jan 21) and was in such pain and single minded that I finally achieved the artistic complete edit, but I failed to do just about everything else.

It was this dire consequence that I sat down today, and made my menu sheet - to eat the same foods at the same times every single day and shoot the same medicine the exact same time to get this thing under control so that I can live and write! I decided to make this a workable thing, because I included bread - sandwiches- in two meals for two very important reasons: It's Quick and Satisfying. Those two meals add up to 1000 calories, the rest are salads, fruits and veggies and are quite doable, if I watch it AND I might even loose weight (because it will be under 2000 calories a day. It will also be at the same time everyday, the same amount of medicine, so that even if it were 5000 (!) calories, eating it at the same time every day with the same dose of medicine to counteract it, would still bring it under control!!! It's the sameness, the assuredness that I'll be satisfied and yet know exactly what meds to take to bring it under full control, where, I'll always be healthy and energetic. It took tragedy to make me see.

But I can still do quality research in these few months before I (and or I and Gus) leave. I can read a lot to bring with me on the long haul. I can do some sail training. I can make an edit schedule for DS to get it up to edit shape before I have to quit again to do the research for that book. In other words, I'll just dance, instead of doing this on unemployment fully, I'll keep editing and writing LH, too, I'll get it done in time to stop again and this time, I'm going to write full time. This is a full time job, I've found. I was standing on the deck of the Midway and found myself - though in quite a bit of pain - quite annoyed at having to listen to another lecture on the launching process and I knew that this was not how I felt, for, being on a boat is just pure joy to me. It was then I realized that I cannot push research with my ambition. Research has to be played with, in time, distilled into your work, not forcibly applying details to your setting, plot and etc! By hurrying myself through research, I was loosing out on its joy of discovery (as in the mythic male I loved!) and of course the wealth of knowledge to write from. So I said, I may have missed this opportunity this time to be on unemployment to write. But next time I come I'm only going to write/research as a full time job!!

(By the way, I could still work at Action - on the ships, but, I am so sore, and really, I have to beat this thing called my diet for it's blocking every energetic thing I can do to improve my life. The fact that I don't want to work on the very ships that bring me joy means I'm in chronic, not deep, pain,

soreness. When I bring my sugar under control, I am released from all this because I am a very positive and creative person.)

I want to be honest also, I want to get a minor facelift before I get too saggy. I'm fifty this year. I wanted to pay off bills and do this. Also, with all my experience I might be able to make a lot more money for my time. So, that is working for me. In addition, my scooter will extend the pure joy of my travels by many miles more, as I can explore much more of all of America, for it is so wonderfully versatile in that way!! For every stop in every city I make, I should be able to go a few miles into it and, thus, see much more historic and downtown America than ever before!

My new tablet will also bring much needed information to me, as it is a super web browser. In other words, I stand to have a much more wealthy experience this time I long haul, in travels, in earnings and in information at my finger tips not just for research but in my travels.

****Postscript to essay:** I did get the unemployment! The story is not done but it is much fuller in details than it would have had I not had unemployment. Mostly my blood sugar slowed me down, but I am working well on that !

[Details and Side Characters](#)

Society Story Balance – The Road Warrior

My forte, I believe is Wordsong, well, also the Short Story, Essay and Humor because I found them so easily wonderful that they must be a solid character of the core of my inner thought-life, for, they flow so easily and wonderfully out of me, for instance Long Haulers, of 120 plus pages, was written in only a few months while driving heavily. I feel that I have to always study storytelling, for it is an art that is illusive – some stories work great, others demand much study to make them flow - as exemplified by my two different “sons” DS and P8 so I study stories that flow straight into story, like *The Road Warrior* does.

What makes *Road Warrior* **work for me is the subtle little stories**, and the humor: the feral kid, Max's dog, the Gyro pilot, the lover's in a tent, the court jester, Toadie, the bumbling of some of the side characters. These characters contrast with the utterly insular characters of Max; for, if they weren't in the story they wouldn't be there to bring him out of this shell and, he'd be boring and the movie as well.

Thus the 'side' characters are more important to the story than first realized – they enliven it. Like the comic R2D2 and C3PO in *Star Wars*, they bring out the side, balancing stories which, alone are a bit overwhelming in their epic and fairy telling.

So putting "Character Actors" into a story can balance it, when it is slow or grinding.

When I consider this I am mindful that the close attention I pay to the Grand Meaning of the Story through the scenes by the Camera Eye Composition Technique of Writing how important it is to keep that in mind as I compose these 'minor' characters, as to not lose focus – making the theme Episodic in nature and harder to control. That's what I struggle with DS all these years, with, Alcohol/Lost Comradeship/Lost Love etc themes, until I finally hit upon the Grand Theme of Lost Glory. These four words of theme are very present, conscious words I carry in with me as I create every scene and later as I revise it. So it takes much attention to those very key four words as I caste, say, DS, with these side characters and side stories. It all takes balance, (like idea vs execution of said idea). In essays, poems, humor meaning is found in a much more straight forwards manner; in stories, one must find meaning through experience and the side characters really help bring experience out. You can't have a story with just one character in it. Road Warrior has this all.

[More on Details](#)

(5/20/2014 11:47 AM) Deep into the revisioning of p8 I write this essay today, while going over the most awesome book "*The Tall Voyagers*" and I stumble upon many details which really enliven the experience for me. As I read this book I underlined key terms mostly, though every once in a while I underlined a phrase or sentence that was very appropriate. Upon going back over the entire book, these very words make the experience just as lively for me and I realized that they were very tangible words, graspable: "**So'Wester**" which is a raincoat that's yellow and very recognizable as a maritime coat from all the paintings and figurines of nautical figures enduring drenching cold rains, clad in them. It's a real tangible detail straight from the past and in it, is power!

["Reading is Key" The Power of Reading and Motivation](#)

The New Zealand Effect

The Coronado Bridge Effect

The Juan Effect

I coined the term "The New Zealand Effect" right now to describe a phenomenon I experienced again due to reading - how it really makes you

strong in the area you read about: Chris and I were talking about visiting Australia and New Zealand and he asked me: "How far is New Zealand from Australia?" Without a second of hesitation I said "900 miles," which was the distance I had read about in "**Pirates of the Brig** -----" a true story of prisoners who fled the penal colony of Tasmania, which is adjacent to Australia. Now, though the ship's name is gone from my memory, the fact of travel and wind currents and all stunned me that I would know such a random geographical fact so instantaneously. It was important, you see, for DS to know the breadth of the South Pacific, Jack's World.

(As we talked I told him the phenomenon was as if I had been there myself, which I had "Walked" through the streets of Hobart myself in Google Earth and it was an unimpressive experience - no castles or quaintness of Dublin that Chris and I had already "Walked" through and I told him that I didn't need to go to Tasmania - I'd been there, basically. But it gave me an enduring experience, most especially combined with the book I was reading at the same time "The Pirates of the Brig _____" which takes readers all around the island of Tasmania. I got the geography and climate of the place as well, which made me feel much more as if I'd been there. It looked like the Pacific Northwest, like Olympia, WA for instance.

Sailing for Dummies Effect:

I also experienced a huge **LEAP of sailing knowledge** by reading about sailing yachts from a children's book, then an adult's book, THEN I went on board *The Bill of Rights* and what a leap of knowledge I had. I was becoming a mate already, (but I had to quit for financing reasons and move to long beach).

So I was also enheartened that I could so easily enrich P8 because I had random, general knowledge of the pirates along the colonial coast, and I could randomly insert facts here and there which really bolster the story quite well:

...her society was interested in recording the history of the treacherous Carolina Coastline all around them, for, it was a haunted coast, already known as "**The Graveyard of the Atlantic**," where many ships had foundered and where many a sailor still slept - forever in the deep.

And, the inland passage and waterways fascinated them for this is where the pirates had hunted, in an labyrinth of inlets and marches all along the colonial coast. There was **Okracoke Inlet where Blackbeard had faught** the Royal Navy, Topsail Island, where Major Stede Bonnet had been captured, and Elizabeth City, where Captain Samuel

Lawless had once owned a house and the James River where Captain Chandler had captured his big prize, Chantilly...”

The red letters in the above excerpt all came from research and with them, it moves the readers quite a bit, if they are used well and used with the flow of the piece. (One of these research facts ‘Graveyard of the Atlantic’ comes from reading that in my truck, for I went there on three deliveries in my truck, which definitely counts as research!) They add to the story’s power so subtly that I look forwards to more reading and research and the ability to add richness to my stories - ‘It’s all about self-motivation.’ I was telling Chris about how to motivate yourself to do things - for - I find reading hard to do - I’m much more an active person. And a lot of times the books I read are poorly written, for instance a book on pirates misnames Captain Bellamy of the Whydah “Henry” when his name is well-known as “Samuel.”

As I mention the strengths of reading, I still struggle with reading the canon of literature, for that was the least effective way to learn to write. There were many exceptions, of course: like Twain, Herriot, Shakespeare but for the most part I did not learn to write very well from a lot of these, they did not have a big impact on the quality of my writing. Books on how to write fiction were great and I continue to consult them. Movie script writers taught me much though the genres were different (Shelton, Webb-Peoples, Shawn Ryan, etc)

But if you look at the returns you get within your own writing, research is really rewarding for the writing becomes tremendously better. That’s how you motivate yourself.

You get to play pirate - your fantasy life can broaden with real and intimate details of research of real things.

You get to be a mate - due to my reading I picked up not only seamanship skills but confidence too. **“Reading is Key”** someone from the *Bill* told me and, boy, was he a factoid and expert on things and I was fastly becoming a skilled mate!!!!!!!!!!!!!!!!!!!!!! - as was another young girl (with pigtails). Which shows equal opportunity for this fabulous ship!!!

You also experience life fuller too, for instance, I never saw the effects of wind so much as after I studied sailing - though I have a background in weather as well, I noticed the effects of wind on things - like sail boats at anchor all lining up to the wind. **It was as if I were blind, but now I see.** I’d often stared at the pretty little yachts off Coronado Bridge, but now that I see them line up to the wind, I know which way the wind blows, even as I drive my truck over the bridge at fifty-five. It just opened my eyes up to things, as if I **were blind beforehand. I call this *The Coronado Bridge Effect*.**

Finally, reading and research can have a huge impact on your personal strengths, for, when I read a lot about fitness and diet, I had much more motivation in my life in fitness. Juan, my friend, reads a lot on nutrition, and is quite accomplished in his self-control and I learned a lot on how to control my diet - it's through reading about nutrition, every day, makes you much more aware of your eating and imparts to you self control as you read it!!!!

As a side note to *The Juan Effect*:

Thus as I seek to motivate myself, I see, sometimes a kind of hunger-like cravings to eat or to purchase things that make me feel motivation - its as if I am craving motivation or energy and these things deliver it. so does re-reading my art, over and over and does watching myself have prowess on the dance floor -for they all 'feed' my momentum and motivation, thus I crave them. I want to take rich, shortsteps that are full of worth and value for me. Consequently I'll spend \$225 on the 'Kangajumps' because they are going to make me quite in shape - they are Worth the cost for the value in fitness is much higher than thousands of dollars for me. Unfortunately I seem to equate rich eating with rich values - well, like Coffee, in the correct amounts, really seems to help me and sometimes Chocolate too. I find myself craving to buy a heavy duty massager, a heating pad along the same lines that they'll help me, they'll be valuable to me. I crave them - but since I already have a massager I wonder why I crave them so much? It's like coffee, or my chewable vitamins, they "wake" me up to creativity and energy, when I am so tired and sore. I have the same cravings to purchase a lot of books on sailing terms to have the value and the richness of experience at my finger tips. I crave meaning and energy and motivation that I can also get from doing active things like dance, singing and walking!

I am lonely too - a lot of times quality folk like Chris fill that gap for me, but of course I miss a Jack or a Daniel leading man in my life and when I wrote down that my seamanship skills could bring me a mate's rating (in the sail world not the commerce world) I felt a huge surge in interest in doing this, as if making a hero out of me, rather than craving a man to be my hero, was all I needed - a gap within me, or within my daughter-father relationship of God, for sure! I guess to sum it up is that I have cravings to spend and eat based on other aspects other than nutrition and energy. It's more on motivation, creativity and loneliness.

[Research Through Non-Fiction](#)

Sounds obvious, right? But I thought I would learn more from the work itself how to write a particular genre. Here again I found it allusive to research in the body of work itself. I found non-fiction a much better help. For instance, I was rather interested in the Roaring Twenties, so I checked out “Great Gatsby” and was quite bored at why this should be such a quintessential book on the 1920s? However checking out a book on flapper girls helped me much more than that. It helps you include things that make the piece period, like hairstyles to the very nature of the girls themselves to the music they frolicked to, to Ragtime Joplin and the times that they lived.

What I am finding is that I am an historical writer. I didn’t really want to be but I found the tastiness of the past so very intriguing and so I became one. It is so much work, though, and a lot of times illusive as you search for the past and it is gone. The example of the flapper girls, above, though helps me retain it in a practical way. And another thing, coincidentally I have a flappers haircut for a year now. Interesting.

On History

30 Nov 14

Expounding upon the above essay “Research through Non-Fiction” on an important idea that, like most major insights, its not new to me, but its importance was experienced by me recently when, having the rare luxury to imbibe in History without too much laying down I found two books on CD and learned tremendous amount on Roosevelt and Agatha Christie time frame 1900 to 1930. I have a hard time reading as I already brood around so very much due to excessive blood sugar poisoning! So this was a rare treat to hear while I drove so much. I experienced a profound deal in having took in so much history, that I felt empowered as a writer to write more boldly with details and I felt more swept away into a different world, that’s always been a big thing for me since age seven when I went to Disneyland for the first time and went to worlds like pirates’ Caribbean, Tom Sawyer’s Hannible, MO (I went there). Its all adventure to me, writing, whether its exploring a world, or exploring a man (LIKE JACK!)

I mean general history too, for the more specific you try to read, the harder and maybe even the less effective. It’s the randomness of facts you find when you read General History or even biography or when you browse through library shelves. You stumble upon interesting things. For instance all kinds of info about P.I. girls or the Enterprise colliding with a soviet sub. These are all powerful details. And it’s all about power - sweeping away your reader with the realness and boldness of your ‘fictional’ world.

But there more to it, it can add objects, things that define the age, expressiveness, aye, the top-hat and a dinner frock. It opens your mind to the details that sweep away.

So, really, I just have to edge away from the impossibility of reading even some of the canon and move to a sort of reading that is much more powerful. I'm certain others are much more well read than I but, I have made well use of what I have read and imbibed on the net and through my long travels.

Stretching and Research

Once, somehow, when I find the time to do the great reading for DS and P8, the thing to remember is that reading IS HARD ON THE BODY, so you must stop stretch often. You must develop patience for the slow process of accumulation of research. ONE, the physical immobility is a strong factor. TWO, the neural net has to be stretched to capacitate this new information - this can be done by reading summaries - of how to organize the information in your head - this braces, stretches and organizes the neural net - all necessary things. See essay on 'Stretching the Neural net'

Reading children's lit helps a lot to get just the basic facts down and indeed it led to me become a proficient sailor within weeks! Reading is key.

The internet is a big factor - I was getting lost in all the Star of India's Sail Training manual, then, on the rack once more, I found their actual sail training documentary on how to be a tallship sailor from the Star and I was much helped by all this!! My phone, again has come to my aid --- ye never know where things'll goooooooooo!

Part 6.5 REVISIONING/REVISING

I finally come to the Second Draft of P8!! (well there are a few things still to put in, but they'll come in as they come in!!) and I have had to learn to learn how to do this, my ankle was an issue for a week and not to let that slow me up.

I think that with some much going on in my life that revisioning should come as soon as possible every morning. That, to keep a revisioning schedule is important.

I've been reading it out loud, which seems to slow my reading down enough to catch the grammars mistakes.

Also, I'm at the spot where I can just write and work out now that the Sequester's on. I think that even if I do this for a few more weeks only, that my

writing would have taken that 'Giant Leap' to go from Rough Draft to a Professional Piece, to establish to myself my worth and professionalism as a writer. It's all about getting the work done, once and for all, this major step, in this month, and with that, then I can get some momentum going about being a full time writer than I am now. My other two pieces are getting into more mature phase as well. But I think DS is a major, full time writing project in itself.

One thing, once it's revised, it takes a step forward and never backwards, into making me a professional, worthy writer to my readers. It has to be done with this sort of personal gain to it for momentum and as Jimmy Mac once told me, "Its all cumulative." (about weight lifting) its as if every curl you do is a step towards your dream and every edit you do is another step towards being a professional, well read writer -- Godwilling as everything.

[Circling Revisioning](#)

Update on Revisioning Skills (7/27/2013 5:12 AM)

This will really show you how the obvious doesn't always occur to everyone. And also how missing a small step in a skill can really mess your efforts even though you struggle so hard to do it! And how vast the writers' skills are to miss such a basic skill such as revisioning.

[Shallow or Basic Skills](#)

I'm still learning the basics after all these years here, showing me that the skills are broadly spread out, in basic shallow steps not requiring deep penetration of the mind to use. The deeper skills of writing were about applying things like the Mythic Journey to my stories; or The Picaresque or The Classical Story. These skills were more about ideas, and ideas which had to really be thought about before using as a skill. The creativity that sprang from these deep skills only came with much pondering - or, "PONDERABILITY" as I called it in an AOW essay which is filed under the general studies of genre near the beginning of this masters collection here. (A very strong example is The Pondering which brought about the freshness of the 'Waste Lands' concepts of the Mythic Journey).

However, I didn't need this deep ponderability to do a grammar edit well. The shallower skills, like grammar-editing, were still being struggled with after, what, ten years HARD AT IT! this shows me that skills were mostly vast, shallow and easy, but hard because they were hard to keep in the conscious

scope of the active mind. However the AOW Essay System wonderfully keeps them ready to be used, because I reread these essays all the time.

After several months attempting to micro-edit my story, I finally figured out a way to get it done. What was happening before this break through was that I was (happily) getting swept up into the story, the momentum of the story. Also I was macro-editing - seeing the sweeping big details of the story instead of the tiny details like commas. I could not seem to bring my focus down to the little details, which was a fairly good thing for the most part, but does not bring about the quality I seek in a grammar revision.

The solution to this problem was so simple that I found it an interesting experience to ponder. All I had to figure out was that, even if I got swept down the page into fast reading that I could still return back up to the top of the page and try again! DUH!! This solution did not occur to me until today, though I had struggled with it for months!! All's you gotta do is go back to the top of the page and try again! Sounds simple, right? But I struggled with such anxiety to move forwards that I did Not grasp this easy solution to my struggle!!! As soon as I did it I knew that I had found the vexing answer to my problem of why a quick and even fun re-edit was not working for me - I was getting swept past the initial page and not having the relish of the completion of a single page of 154 (at this writing date) to move through. I was getting all jumbled up and I got out of it easy with this single step: Head back to the top!

It was easy skill to learn, not like the deep skills of applying the Mythic Journey and so I was convinced that writing skills were all very shallow or easy lessons to learn like this one, only that they were also very numerous. I just did not get why I was getting hung up on it - until I realized, that like most problems I was getting jumbled into doing too many things at a time. Doing this one step, is easy and uncomplicated. Its also fun. It'll go fast now.

Now the quick pace of my re-reading, and editing is reestablished and I feel momentum that I've not had in months in editing turning on, Thank you Jesus as always!

So, I'll go now to page 96, where 'I' discovered this and keep at 96 until that page shines for me. Then, I'll go to 97, then 98 and then so on!

Endurance of Editing

This part turned out to be so hard - to go through a piece for grammar, run-on sentences, etc. It took me so long to get through it, when, when I work on it for pleasure and meaning it goes so easy! I have recently read my work, though, and it is a relief to see that it is in much better grammatical shape. It paid off, but it was NOT easy. To forgo this I really need to start on LH and then DS - at a page a day! This is to forstall this awful feeling of one page taking several hours to do! The main problem with that, is that, as you are editing, you come by errors of continuity or ideas needing more exploration, and so editing becomes a lot more than one page a day - for you find yourself editing all over the piece, globally. But, I think that I can limit it, by focusing on my current work which is P8, and not those other two works.

Part 7: COACHING MOTIVATION, MOMENTUM & VISION

Ideas and Inspiration

My Daily Show on my Truck (KAG West)

Wow, I was in tremendous pain and so I started listening to audio books and I found that it distracted me tremendously from pain and tremendous amount of time in traffic going, average, 5 to 10 mph from Sunset Boulevard all the way to I-5 interchange a distance of maybe twenty miles, and the most dangerous drivers in America, that cut in constantly in front of my tanker full of fuel. After this I decided to continue with AOW essay and only record the most startling revelation garnered, and, boooooooooom! My pain went away completely, so astonishing me that when I arrived in Santa Clarita, that I had MORE ENERGY THAN WHEN I FIRST STARTED MY DAY!! (AND IT CONTINUED THESE LAST THREE DAYS. Then last night on my fifth night in a row, I did take a one hour nap, and boom!!!!!!! The energy and passion returned again at three in the morning, under the moon, I put on my new devotion to JACK FM and Rocked on to a forty minute unload of 8800 gallons of gasoline, safely and efficiently in the middle of the night, all alone, except for the coyotes.

My co-drivers noticed “What are you smiling for at 5 in the morning?”
 “Cuz I fffffffffffffffffffffffffffeEEEEEEEEEEEEEEEEElLLLLLLLLlll goooooooooooooood!” I sang
 the song. I felt great!

It was such a dramatic improvement that I decided to feed it well until 30 Nov 14 by everyday downloading AOW essays to ponder about, and bringing more books on tape. I decided to cement this new joy and energy tap into my life and all other projects need to wait as I make this a thrilling new addition to my life on the road by feeding it. Thank you God, personally, I know you are watching out after me and my safety, and this just increases my pleasure and safety of my job by a large percentage. I thank you for it!

Postscript: lots of holiday sugar available and can definitely see how it dulls both the pain and the mind. Struggling with energy and a day in bed yesterday. Those days above, of great triumph were days also of balanced sugar!

[Dance of the Furies](#)

This piece spells out what moves me to create of this classical genre of this piece - it is the haughty, well-developed, ecclesiastical style of this music and all classic music.

[Artistic Manefesto - Examples of my own writing that motivate](#)

A collection of my writings to motivate me in my everyday ways of the high calling of writing – and my examples of where I exactly reached my vision. These examples from my works directly show to me, myself, of the caliber of my writing and vision and directly get me moving and believing in myself, as nothing short of God can. Amen.

Collections From:

What Shall We Do with the Drunken Sailor?

Echoes of the Winds

Fantasia in Sea Minor – A Symphony of Underwater Ecstasy

Pieces of Eight

Journals

Other Poems

1.

To the Navy:

Who spoon-fed us on

Seastories, tradition

And legends of the Deep;

Who fills our sailors with glory -
Of the ever encompassing Sea*

This dedication uses listing in a rhythmic way: 'Seastories, tradition and Legends of the Deep', which is Glorious use of words; it uses words to establish GLORY – and the glory of the magnificent sea. Importantly, to me, the sea is only a creation of God, and thus it is deeply and secretly about Him, Amen.

Adding the Carson quote, even if inexact, adds to the credibility of the vision, to add such an esteemed writer to this. It also adds some scientific touch to the story, since I worked in Oceanography/Meteorology, is meaningful to me and, perhaps, others.

2.

Sailor, Lover, Legend, Fallen...

She felt that he was enchained by something,
Something that she could not or would not understand,
Something that she saw when he had played pool
And partied the whole night long in the enlisted club;
And it was something that he had loved better and stronger –
Even more so
Than all the long lasting mercy
Of the poor little children of Olongapo.

This paragraph I recopied here in verse form, although the form is not in the original, to show the building of each statement length and thus the arising emotion of the voice.

It starts simply:

...he was enchained by something

Then, it builds:

Something she could not or would not understand

And more building, with a sentence postscript stating that
it takes place in the Enlisted Club:

Something that she saw when he had played pool
And partied the whole night long in the enlisted
club

Then, the final part which is very arching in its long and FULL compound nouns and longest structure of the piece, for example it's not just mercy of the kids, but the long lasting mercy, making the arching full-blown emotional statement:

And it was something that he had loved better and stronger –
Even more so
Than all the long lasting mercy
Of the poor little children of Olongapo.

This paragraph (#2) and the one below (#3) epitomize exactly the vision I had of versage and emotional impact that I struggled for many years to achieve, by reading Shakespeare, the Bible, getting a degree in English (almost). For #2 I wanted the arising voice of Isaiah 53: (Surely he has born our sorrows, yet we considered him stricken and afflicted... and by His stripes we are healed). Also, the beginning narration of the Road Warrior has this rising verse ("a fire storm of fear", "...Sprouted great cities of pipe and of steel")

What I like about mentioning both of these samples of my writing is that together they encompass my exact vision of what I want my writing to do: they blow away the emotions, they are fabulous to read aloud, they mention specific artifacts from the period to tie the piece together in a specific, historical and real way (thus suspending disbelief) (Hazegray, for example, also, San Miguel beers, etc), they use lucid dreaming (Mermaids of the mind), gritty but wonderfully working class things (Boatswain's Mate, Second Class) and they do all of this in a rhythmic, even fun, poetic way. The biggest thing I can say, after having not read it in a while, is that the paragraph, in all its richness, made me actually burst out in tears, because it was EXACTLY how I wanted to create my rich world in a magical, superstitions and Godly, working class way!! Look, everybody still reads Shakespeare, who is too gaudy, so am I and I need not be afraid of that richness of poetry that will push the readers away. With a tight story, a compelling vision and plot, people will overlook the lushness, and incorporate its magic into their dreams. It's not for everyone, but I'm not writing for everyone!

I read recently in the notes from Road Warrior that people LONG for a rich lush and mythic experience, like Star Wars. Even though Star Wars is a mythic place in time, it satisfies deep longings of myth and mystery and warriors and fairy tales and other deep longings and they are tied to our culture. For instance, the legend of Arthur resounds deeply through our culture. DS comes from that standpoint as well, for Jack is mythic too, and

like legends we loose him forever. (Well I keep my secrets as a writer on that aspect!)

What I am saying by all this is that my short samples of my writing actually packs in a lot of richness. The rest of the story, based on action, plot etc, I hope offers the same richness. I think going right to the Sampaugita Club Night Fight brings in a lot of this action and male comradeship directly after all the poetry in the narration.

Oh, and one other thing I had already forgotten, the rhyming couplet of:

“Even more so
Than the long lasting mercy
Of the poor little children
Of Olongapo”

#3

And so, if you served in ‘The Nav,’ circa 1980, before the great RIFting of the Fleet, if you saw a sailor, WestPac-lean swaying with breakers still underfoot, why, you were seeing a real salt, who, at 21, has seen all the seas in the Pacific Rim – where illusive mermaids in the mind still swam, or were tattooed on the arms of a big Boatswain’s Mate, Second Class; or danced for drunken sailors in Olongapo saloons, or storied by sleepy SONAR Techs awatching the scopes for deep-doven subs... all in the realm of seastory - as told as in oldentimes by sailors to sea - in the new steel hulled Navy, painted *hazegray*.

And, now decades later I see that Navy I knew has gone, gone far away...

The above shows solid listing, uses concrete and solid artifacts from the Navy and history of that period [Rifting, Sonar techs, boatswain’s mates, circa 1980], has mythic almost lucid imagery [mermaids] and ends in a rhyming couplet, Shakespearean inspired. It has a high, lofty structure while being of the ordinary, even gritty aspects of life (like tattoos, saloons, steel, etc). And, it ends in a couplet with this thought: all this has vanished. It’s a kind of MUP.

#4 “...and it was of his guilt as sharp as a beer bottle broken”

One of my all time favorite shorts. Has Alliteration, as concrete imagery (Glass, like guilt is very sharp) and it ties into the theme of alcoholism with the beer, which is of the arching main theme of the fall of the Navy.

#5

And sailors fought during times of peace, fought for their lives to stay on deck
and not become a casualty of a war called sea.

And thus seafaring hadn't change much since the Phoenicians and though
they did endless drills special SAR ops there still were the this one thing - out
to sea a sailor fallen is almost cut off as an man is on the moon with no net to
catch his careless foothold upon the deck; so say a *rosary for those to outcast
to the sea: Oh, pray to the saints in the heavens for a careless sailor, lads.*

#6 (Echoes of the winds)

The Winds sing aloft
Then I wonder in
To the Canyon Rim
And cast mine eyes across

The allure of the moaning winds
Confess this mystery, great
And my spirit understands their tongue
Though I do not
In some incomprehensible way
Though, I do know what the winds are singing to me
For my spirit bears witness of a language beyond
My speak
And worlds beyond my know

But they are real worlds as they are unknown
Tangible as they are invisible
To these Mortal eyes
Eyes which can only but see shadows and
Ears which can only hear but echoes
The echoes of the winds

This piece, born of the highways, whispered to me in the deserts of the Great
Basin, is a triumphant example of vision and spirit where I in aiming to please
God, my Lord Jesus, do I exactly match word for vision, in this epic poem.

To me it proves how much better my life goes when I listen for those
gentle whispers of my indeed most loving father: I write really well. I tend to be
a hearkeeper to the deep when I write, thus writing is a channel to hear those
softenings of the Most High. I can apply this, through brokenness to driving as
well, praise God.

#7

Cockleshells art mine castanets
While I trawl
Through fisheries thine;
Netting wordful of stories
Of Sailors and sea glories
And Oh
Of the rising Sun at Sea,
Chastens my captivity
Of the landward beck that's to my lee

The last four lines: And Oh of the rising sun at sea
Went through my head for twists and turns of the hundreds through Western
Montana – the long, arching triumphant and alliterative versage.

As I reread these and eat of them once again, here in Montana, long
hauling again, I feel reinvisioned towards how I should spend the next few
years. That I want to stay home at my little 'Hacienda' that I call it, where Ben
and all the others have created a nice, supportive atmosphere, family-like and
with a few good twists of luck (wrote with a smirk, for really they are blessings)
that I could go back home with vision, a savings account and a car and with
the Lord's Blessing and guidance to be a professional writer. I have committed
my work to the Lord, and he promises – my plans are well established, Amen.

#8 DS
Young and wild and fine and free
Arm in arm and down the pier
All in a row, strode WE!
And,
I was one of them

Motivating, Momentum, Pressure, Fatigue

On Momentum:

*Increasing production, increasing output, effectively utilizing motivation, forwards
steps, reducing backward steps, reducing Pressure*

This is a huge topic – even a book in itself, but one that needs to be kept on tab
as I have found that WRITING ABOUT WRITING EVERYDAY KEEPS THE
MOMENTUM GOING AS WELL AS KEEPS THE CRAFT AT A HIGH LEVEL.

A lot of what I have I give tribute to God, but also Eric Maisel's book on
Coaching the Artist Within.

Creating Scenelets:

Like my daily interaction with AOW essays, the forward stimulation garnered by this creation is real and often produces real scenes. Giving oneself license to write a scene not to be used or, extra details or scenelets just for fun can be a spring board to actual stimulation. We studied all this stuff in English Classes and there are books on this, it just didn't occur to me JUST HOW MUCH I NEEDED IT. I need the play of creation without it being so serious or always production oriented – this is how children learn and, they are the most proficient learners on the Planet, so I harness this little girl, still within. There's freedom in Play that leads to trying out much without fear of failure or exposure.

Exuberance, Energy, enthusiasm

Trying to understand what I love and why, it's that certain things allow me to play, workout at a high level of creativity, energy, enthusiasm. It's exuberance. I like to channel it without it distracting me, using it to get health and a workout and oxygen for my writing brain. A lot of people say I look younger than my years and this is because of the exuberance I've had for dance, writing, sports. It adds to my overall positive makeup as a Christian as well, so I am reasoning out this with the Lord, that it's all for health and energy and not too selfish like those monsters at the gym! But, I think just try to find the balance of it and not get overwhelmed in my desires. I am like one freed from prison very much after decades with monsters like the molester married to my mother and Rasoul and 7.5 years trucking. I should just put God first and try not to get too many side projects. However the twenty dollars I spent max on Pen and Ink was so thrillingly inline with my writing, and just pure artistic fun and expressiveness! It was money extremely well spent! It was high capacity R and R, and of this exuberance too. But, I had to limit it to just getting rest and just getting enough concept on paper for my books, which seem to be headed to having some drawing in them, as I believe there is some power behind it. Having this Power concept really thrills me and add

Moving is Motivation and Momentum

This, is getting going, even if you feel cramped, tight, sore – the actual process of moving gets motivation and then momentum going. This is the AOW process for me, for sure! Also, this is why a journal can be real wonderful to get the inner ink going in the brain. I'm finding that drawing, tracing also get the same process rolling

Write Immediately

Too often I think, well, I've got to take a shower, then clean room pay bill, cook, etc. But the days I grab coffee and plug myself right on it are vastly more productive getting going before the 'Chatter of the day' as Maisel calls it, gets going.

Coaching the Artist Within

Lacking family and any real friends, I can still support myself quite well not only monetarily, but emotionally and socially because God is my source and only need. I do, however need to keep up with Mental Hygiene by following the advice closely in this book and in His Word, of course.

Basically this is the statement: You are in excellent health and mind and you are a conqueror, your financial situation is fine. All is well here, take care of business, Pray-attention, now write!!

On Confidence

I said to myself recently (about dating) that there's nothing like hard work on something to give one confidence and my long, hard study of writing has given me thus: rich confidence to write at the vision level I declared, like Margaret Mitchell said of her work in progress: "I am writing the Great American Novel." She's not being conceited; she's aiming high for an epic story and this is what I desire. It doesn't matter to me if other's like it, I like it and will get legitimate enhancers to read it for quality, not criticism. In fact, unless a review is helpful or positive I am not even going to glance at it at all, such is my vision. And, by the way, GWTW got many lousy reviews! Can you imagine? Its' one of the greatest novels ever written!!!

Resist Pressure

Yes, I write immediately, but I don't load up myself over pressure to create when I have not thought out the material yet, or, allowed inspiration to come into play. So, I show up, I write AOW essays or Scenelette for play, but I don't always have to get a scene going. I can just gather possible ideas. I have noticed that pressure – that I mostly put on myself – is a reducing force rather than expanding creative force. It slows the story. I simply answer the call to show up to work everyday – my writing table, then I let things stimulate me and if I can't get a scene going I at least learn what I do not want to put in the scene. For instance there was quite a bit of pressure on myself to make yet another attack scene of my P8's 'Everly Island Provisioning' but I already have

the opening attack and the ending Night Fight. So I'm not ready to write. I'm without resources, though often times my simultaneous interaction with AOW Stimulates me enough. But, I need also to cooperate with the classics – on intertextuality. I was saying that's a process in hindsight, but, resisting the pressure to always be so productive, it can too, if given patience enough, give ideas. It is just a long process when I want to be a fast and productive writer. For instance I see so much lushness in Treasure Island, but nothing to help me write Everly Island Provisioning. It strikes me also that I could dish the scene, but, no, I need it, but I also need to resist pressure and probably write from life – about his summoning up of courage, as was the reason for this scene in the first place and which leads the crew to toast him with devotion in the 'Drink to the Death' Chantee. Well, then, there you have it – its about courage and off to work I go, right now to pick up my check and find another battleground on which to incant boldly "Courage me! Courage!!!"

I had an idea once that Cap'n and Chandler pay a lady a visit in town – that breaks a pattern. Not sure I want to do that, might lead to passion.

BED AS TABLE – helps me spread out myself and not feel cramped to this desk and was thinking Stephen King who wrote first book between a washer and dryer.

Dancing out a thought.

I thought my life once I really began to be in a lush writing place like The Star Hotel, biking everyeverywhere and playing with Chris, perhaps dancing and painting, that I'd be in a similar place like the olden days with an art Gallery Gabriella - we four women put together and Julie and my dance club/class. And, I'm getting back there again, as my activity improves, my health improves and I get surrounded by the lush atmosphere of The Gas Lamp, Ships, Sailors and Writing. I'm finally back in a lush creative place I dreamed of for over six years on the highways. And Dancing it out is a start.

I have a strong work ethic, and I really work hard, but, after a while, sitting at the keys dulls me, also because of sugar, and also because of sitting for six years behind the wheel.

So, like other projects feed me, dancing to heavily creative music – of any kind not blasphemous to God, and I find myself lushly dancing to "Nightmare before Christmas" and getting the creative mind lushly going.

Then, I take a complete break and go for a walk – trying to just enjoy not write too much – more for the brain 02 level rather than lushness, then I pound away at the keys again. I'm thinking of finally joining the USS Midway since it's only a mile or so from my new room at the Star. But I'll make some headway on P8 before I go back to DS, although it strikes me the other maritime museum would be excellent for this work too.

But, I'll just bike ride. I don't want to do either museums right now takes away focus. Once I get p8 done to a reasonable extent, then I can say – boldly – I am an author and am doing research in this museum on my book. I want to feel more ready before I venture out in the open and way longer before I launch my public self – thinner in better shape, my stories moving to an advanced level first.

I've been writing many years and Jack's story really in advanced in places though it needs much work, I feel wow about it. But I want it in better shape first.

Mental R and R

Literary Treats

Been sequestered behind said wheel and helm of my life as a long hauler once again, up and down the coast (To San Fransisco and Back to Compton three times) and upon long outings by the pier (*The Liberty Island*)– all things I dearly love and thank the dear Lord for most sweetly. But I am so darned tired. Sleep is one thing. Long term mental rest another. After several hours writing P8, I actually feel more rested, than if I'd slept a great long sleep. But I still need more rest, before the anxiety that, due to destructive people, has made me most traumatized, leaving deep pain and crevices needing tender dealing with. Play is healing at its best. What I need is not rest but R and R in the best kind of way. So, no work today and much more immediate priority onto writing which brings the R and R high!!

But I do say that the things I crave, go back to childhood when I went out with Elizabeth Kerwin on 'Literary Treats' – or explorational outings, notebook in hand and poetry in tongue, we explored our little niche in the world as writer's would. I miss my best playmate Chris, but he has decided to raise his voice to me and jerk me around. So I've had to create the boundaries of distance and space. No Play!

Some of my library exploration is just that – a little bit of ESV (English Standard Version) + Shakespeare + Chandler + Herriot + Dr Seuss = Mental Treats. Also, being physically active (even straightening and cleaning room feels good. Today, I'm going both biking and bowling!!) Tomorrow in Little Italy with

my delightful helicopter pilot friend John. Enjoy conversation with him. Have much “Navy Talk” in common. Little Italy is grown-up’s Gaslamp. Much neater people there.

I think regular treats, activity and regular devotion to writing as high priorities will help me deal with stress. They will make life more play and actually easier. Having less stress should help me walk better with God. I would probably find serving a stress reducer too.

Momentum

Took a week off – basically – and wanted to fuel my writing with lots of Mythic Journey, other genres – Seafaring of course and found a good system of surfing the library catalogue and creating search result lists to find good resources for this fuel. But, goodness research is so time consuming that, my brimming with lots of writing tips from all these essays, that I could not slow down to do reading – of which a good year given over to just reading – it’s too vast a search to read what I need. And, WHAT I NEED IS TO ESTABLISH TO MYSELF THAT I AM A TERRIFIC WRITER. ITS MOMENTUM THUS. And I analyzed my stuff in P8 and I think it’s the quality level that I desire, it has the mythic level, the MUPS, the Camera Eye, the Versage, the Charisma.

I long for: to study Twain’s little boyworld of Hannibal, his humor. I long to study Chandler, etc. But, even after I get my P8 Going, I’m going to work really hard on LH, that leaves DS, in which I have much real time historic research to do. I think I must focus on the quality of my mythic research (as I am calling it) and not quantity. DS is going to require quantity of historic data. The thing is to do it all along, that way a bulk of it doesn’t have to be digested all at once and a metaphor here is clear – digesting of food versus information is also a slow gradual process, not done in bulk. The historic research, since it’s much more fact oriented and less inspiration oriented can go somewhat faster.

Ultimately these are stylistic choices – of how much research should go into a piece, and really DS is my dearest, most heartfelt piece, though I love the dash and charisma of P8 – it being a finer piece, too. LH is simply my calling card, though, I just love the sense of humor and comradery inside of it.

Luxuries of Writing

I get to live in the land of Pirates today, since I’ve kept my expenses low, I can live at any time and place that my stories bring me. It’s my luxury to be whomever I want to be, a pirate captain, a princess, an mysterious mythic forest wonderer. Its my life and I can be who I want to be. Its my luxury! What’s the cost? Lots! Lost sons! Where’s my man? But other costs: to be consummate in versage, an angler in story always fishin her on it from the very corners of

my mind and seas of my life. The cost is to be consummate artistry in all of my life and my many ways, it all costs; but today I walk in the ways of the pirates!!

9/22/2012 10:15:02 AM Chula Vista

9/2/2011 8:50:56 AM Allentown, PA on Sears account

MILESTONING

First of all, through Prayer directly to my Father in Heaven, Providence, I ask Him for all my needs, like Work. Having said that, I trust in Him that if I don't have work that he will provide anyway and it's now my time to rev up my talents - to let the harvest grow. As we as Christians work out our salvation - we writers, work out our talents. As the vision and the quality of Pieces grows I reach new and historic milestones that help define my talent by the very execution of my skills. I say as I write: This is what I can do! I can write a novel like Stevenson, or Twain - and not with conceit I say this, for the skills are from God, not me! But I have vision and strive to say this arching statements that words have power to them and this power is also through Faith in God. I say my stories are good! So, I reach out to milestone even higher my vision, that through struggle, I might reach excellence.

I have ideas that are more Godly than pirates, by the way. I feel a bit bad that I seem to be writing about bad people. I just want a rollicking seastory, really that celebrates the Sea and Our Heritage in it. In fact, that was the obsession with Fairy Tales, King Arthur, Picaresque, etc - a **literary celebration of our European Heritage as told through Myth**, etc. As I get more involved and connected in the Maritime Museum and DS and P8 etc I realized that I was matching my vision with other people's interests and began going to see Irish Dancing, St. Patrick's in Balboa, The Star of India's amazing, amazing history, USS Midway and etc. It was through THEIR EYES THAT I UNDERSTOOD MYSELF AND ALL MY LONGING, THAT I WAS WRITING OF OUR ANCESTORS AND OUR CULTURE! SINCE I FEEL MY LONGING SATISFIED - A VERY RARE THING IN LIFE - I KNOW THAT I'VE HIT THE MARK OF MY VISION !

A milestone is reaching and understanding vision, artistry, accomplishment.

Update: (7/28/2013 5:25 AM) Every day I spend deep editing P8 is a milestone, for I've never gotten this far in a finished piece as far as completion. It still needs heavy research, like all my pieces.

Vision

(A repeat essay) So much of my interest in writing came from Disneyland (POC) and a handful of movies that I saw at age seven (The Three Musketeers, The Sting, Butch Cassidy and the Sundance Kid, that, I should study these to find out my vision of writing, for these were the very iconic moments in my very young writer's life. (Also Tom Sawyer was huge for me!!) I should understand these works better, what they mean to me as an artist so that I can capitalize on the elements within them that spawned me as a writer at age 7. For instance, I love the Picaresque. It's like its been built into to me to love it. I can go back to The Three Musketeers and element by element go through the movie showing what I loved about that form! It's a real phenomenon to me that, with the movies I can analyze as a writer.

Uniqueness of Vision

In researching P8 and WestPac Jack, I wanted to do a web search on them, and, lo, how hard was that! I have to go around everything in the story and do specific searches, say, on ships, or on RIFting, or WestPacs, or Seafaring, or Robert Louis Stevenson or Daryl Ponicsen– or perhaps in any story, it's as if the story addresses things in an extremely specific way nothing else can other than further dramatic explorations after the fact – a kind of artistic precedence like in the law. For instance my theme of 'Lost Glory' is not on any website, dictionary, Youtube and so on. It's as if only the story can define that specific theme. Now certain stories have defined it in a definitive and complete way, for instance Road Warrior has completely defined the very words "Post Apocalyptic" in which other movies like Logan's Run, Terminator and The Book of Eli, etc, have only built on, for the original comes from down under. Detective stories have definitely carved out for themselves niches: Agatha Christi's English Country House mysteries, Raymond Chandler's hard boiled detective are some specific genres that have concrete recognizable forms.

For sure unconsciously I have built on the passing of an empire from Gone with the Wind, but my vision is for the Navyland and, for the charismatic sailors who built her to be so grand – and how we loved them. There are non-fiction books called "The Men who Sunk the Navy" exploitations of so-called journalism, "Blind man's bluff". I also was hooked for Lord Jim, a book I could not read, but felt. But his story is tragedy, not lost glory.

Lost Glory came later as an adult, Lost Love was my very first theme as I realized that my husband had never loved me and I had lost my career due to him!!! Since it was fake relationship I longed for a love like Jack, but, now look back with disgust that I should care for the 'frivolous affection of his hand'

(from my Mansongs collection), and at 48 I consciously choose to disregard them all, for, I am deeply attracted to myself, first!!! I sway myself, I rule my world, I'm in love with me, flaws and all. But really I just love God, who's worthy, not I. Actually, He rules my world, but I respect my vision, for sure!!

With that being said, I the only real resource for my theme – other than possible precedence, are two works: God's word – Natürlich! And psychology. I have found that psychology can feed character, but it still does not answer theme. You can't just look up 'Lost Glory' on a psychology text book.

Also, romance books come close, but, my romance is also with the Sea and the Navy and for seafaring, none of which are answered in romance books at all.

Pat Conroy's Great Santini have helped my understand the Kind of focus on heros that I want. But I wanted desire for Jack to be greater, even mythic and focus desire to be from both sexes. I know Jack is a player, but he is also a mythic leader. Lord Jim comes the closest, but I want some victory and legend not just tragedy. In fact its legend and myth that make Jack's downfall so deep, Jack falls from a higher place because he has helped the orphans and can't anymore without the Navy.

In the end, I haven't found anyone one defines what I have to say about Seafaring, Lost Glory, Charisma, Legend like I do – especially in the modern day Navy. I have a gift given from above and I am always mindful of how nice it's been to my life. This gift from God, and I love him through it, though I owe him much much more! He is my everlasting light, that I strive to see in the vast realms of my life. Gosh, at least I have that! I have the everlasting in my life!

Story? It's my job. But, it's paying off into eternity with this writer-connection to my sustaining vision. May I only honor it honestly.

This vision – to have understanding of your vision, why, it's precious to me and, I hope, others. Onwards I go.

This is why I write rather slow –for myself –for, I am always pondering how to do that vision well and right, to speak in the tongues of men and of angels, in love. I loved and lost the US Navy but, alas not my God. And here am I, once again, on my beloved US Navy ships in San Diego and getting paid to do so!

Vision - It's all in a Name

Gus was very instrumental in getting me to write the long haulers and is due a credit on the inner cover, for sure. But the vision I had was more epic than his and the name he suggested was too trite and too comic: Blonde on Board. My title I gave it was the more epic and serious title: The Long Haulers or A Long Hauler's Rhapsody. I was amazed at how down to the gritty details my more

vast and wide of a scope of story idea was and how that affected even the title. Vision drives everything!

Richness

If you say to yourself - All I need to do is _____ and I will be rich in _____. This goes for money too. All I need to do is to invest and I will be rich in savings. All I need is to tithe and consult God all day and I will be rich in God!! He wants to be a part of everything in my life and it is in writing I've learned most richly to share that with Him too.

The concept is of richness - simply applying necessary action for quite some time of commitment. A lot of times the effort is only moderate, but continuous - look at my very part-time writing - I've only written here and there, in the last ten years of HARD driving (Aug 2005 is my anniversary, it is now Jan 2015) but yet I have three major books, numerous short stories, numerous poems and numerous ideas, I CAN REALLY SAY THAT I AM RICH IN TALENT. I am rich in works and in talents. I said to myself yesterday after reading a delightful section of my story, all I need to do is research and apply it to the narrative, and I have a Rich story and a rich future in writing and this is very motivating to keep writing. I don't know exactly how I want to be rich, perhaps in more writing or working for Disney, but I do know that there is a tangible reward for throwing excellency into the world and even if it were nothing more than the thrill of setting a high goal - writing an excellent book - the thrill of carrying it out is richness. I can say, hey, I wrote three books, shoot, I can lose weight too!

Hey, look, I'm doing what Stevenson or Shrek writers couldn't do, for lack of time, technology or whatever reason. I'm reaching a level of story telling that can surpass these and this is richness, to write at aspired level and to have things to compare it to. To Disney too, my writing is aspiring to that richness of a ride that has captured the imagination of all of America, I can do that too. This is what motivates me here in the process study that is writing. It gives back in a feed back loop, the more I study the better I write the more I study.

Richness - Part 2

I am thrilled to see just how much more I can improve. As of this date Jan 2015 I studied some more writing of Margaret Mitchell and I was thrilled to see an rich improvement in my narrative writing and just how much more I can say with narrative - how much stronger I can make the story. I had such an

inventory improvement with some sights on the internet that I had to make a separate section on all the new stuff I gained through the Internet as well as new stuff in general.

With all it's vast sums of money Hollywood can't get it right

"The Quality of the Story-Writing is what made these stories great." I said one day in evaluating similar stories to similar movie budgets, and, it was the writing that made the movies good, not the direction, budget, special effects.

Is a very sobering thought about writing and thus has made a demand for the study of writing that I have done here, very, very high. **Even the great Johnny Depp and deep pockets of Bruckheimer do not acquire great story. A** bumbling, buffoon of a drunken, gay is Johnny's Pirate Captain. A fantasy genre, NOT STEVENSON'S GENRE, NOR HOWARD PYLE'S GENRE. There is ample evidence that the Shrek team who wrote POC had done research with Stevenson and Pyle – with all the artifacts in the movies and yet they make a most basic, elementary mistake with the writing in the wrong genre (fantasy versus Pirate/Maritime/Stevenson/Picaresque. They even use Marvel Comics or Japanese Claymation Godzilla like Genre!! Very Wrong Form!!) See handwritten journal started in Bangor, Maine, p. 35, where I declare boldly that I want my Daniel to WIN WIN WIN!!! The reviewers slammed POC too, for these and other bumbling things and yet Hollywood doesn't learn!! It's sobering for me, but also HIGHLY ENCOURAGING TO ME WHEN I SEE MY WRITING GOING IN THE WAY THAT I WISH POC WOULD – IN THE WAY OF MY VISION, DISNEY, PYLE, PICARESQUE, QUIXOTE WAY.

AND WHY BECAUSE I VERY CAREFULLY AND INTENTLY STUDY THE PROCESS OF STORYTELLING AND WRITING. UNSTUDIED IT IS DULL AND UNUNIQUE, STUDIED IT IS WILDLY CREATIVE UNIQUE AND THRILLING!!

Other than Disney, Pyle and Stevenson, I want to be the one writer who got this part right!!

It is a wonderful thing to love what you do – for that is your lot in life to work, Amen!! Through this love I have approached a true care for my God, who makes it all possible. He loves me through all this and I pray he understands my single-minded intention to write well.

Aow Essays sharpen vision. Sometimes I am so tired at my new and great paying job at KAG, I awoke with nightmares and, who knows why I watched depression You tubes on poverty, workhouses, and aplachia. Yet afterwards I

spent only a half hour here, writing and rereading my various essays and I know that I feel thrilled to be alive and envisioned so much that the disparity between the morns nightmares and depression to my energy now show me the impact of AOW essay system - how it really helps me to keep my ways as a writer and for the rest of my life, keep myself and my skills taught and sharp as I work very hard in the truck and age. Fifty is not so bad when you have such a vision that goes beyond how you look or perceive yourself. All I have to do is most days interect with this essay and research. Both are richness and I feel lucky to have all this, as a gift from above. Amen.

Coaching the Artist within

Much of this from a book with this title by Eric Maisel. Basically it is also managing the artists life, work, time, emotions, resources. It's helping the person behind the art, me, manage my life's other fascets in order to produce at a higher capacity.

For instance, had a talk with these people on the 'Sequester' situation: Roberto, Chris, Carroll from VetWorks, Rob, Ed Moreno from work and even Marcos, who is presently (11 March 2013) in Wisconsin. With much prayer, I see this not as a down but an opportunity to get writing bigtime. I've waited many years to get on unemployment without loosing my favorite job at Action and Roberto seemed to understand. Hurting last four days and have worked little on revision of P8, so went and saw Irish dancing which has revived me enough to start here again and now. Also, fueled by desire to dance! The sequester is funded opportunity to do what I love, so, I am really ready to do it.

The Christian Struggle with Writing

Note: As of Monday, March 11, 2013, five full pages on this struggle, showing that, as a Christian I am struggling and like Jacob I am wrestling with God and not giving up. Though ostensibly my writing appears worldly, I struggle to put meaningful movements about God into it, without preaching nor taking away from story. What else can I do? I don't write 'Granny Panty Fiction' I write, I think, like Dumas. I guess I would hope others would give it that chance, most of all I don't want God to be displeased, so herein I struggle.

I think God understands though.

For P8 the object is to make them beyond and then like a shepherd bring one back in - the difference between the dark of the pirates who stayed bad and the light of one who came back should highlight this disparity. It's the best that I can do.

Writing by Prayer

To my Father, I owe so much, who delights in helping me, though, at times I am awful to His presences, His love covers much wrongdoing in my life, to Him who helps, even undeserving as I am. Let the writing commence with His touch! May it be worthy for Him!! Without being ‘Granny Panty!’ or soft, dull and so feminine that it doesn’t have the swarth of a very male story!

To be continued, for the rest of my life...

Spirit in Writing

12/11/2012 8:21:16 AM

Since we people seem to ‘worship’ the Mysterious – like the Kraken, Myths, Fables, Fairy Tales, why can we not apply this wonder to God? I thought this morning and the verses (His way of echo-talking to us all) in Revelation about this ‘Mystery Babylon’ were saying to me words about God’s feelings on this very matter, that He is very fed up with this aspect in man, for, by His own words, He is “Lowly”, straight-forwards and His nature “Plain” but that we mere people can tweak this wrong-way into appropriate correct way to worship the Most Awesome with this wonder. I feel this is my mission as a writing to do so, but that it is one requiring a lot of examination of life to figure out how to do so. Ultimately its about pondering righteousness and God’s ways, for though the Psalms are pretty writings, but it is the pondering measure of righteousness within them that makes them archingly wonderful.

One thing for sure, is to be like David – go out in Nature and ‘meditate on His laws both ‘day and night’ and surely the many answers will come to me. Amen. That’s what God wants from us, for, if we do that, we will all becomes Princes in His Kingdom – or ‘Conquerors’ as He says in Revelations. That is His way, to make men into immortals!! My job is to Write that! But - It’s a path for us all.

Granny Panty Fiction:

Written all the things WRONG TO DO AS A CHRISTIAN WRITER:

In the past I had based my Captain McKinney on the writer of the book “Writing and selling the Christian Novel” who is actually a female: Penelope J. Stokes, PhD who lay such a heavy burden on potential Christian Writers that only our Lord could write, or some rich, never worked with men, nor on the piers or a ship nor a truck, Granny-Panty of an old lady who’s never filled her own gastank with her own labor, would be soft enough to write characters that would fit her ideal of a Christian Novel. My guys are tough, gritty, wildly

themselves and won't fit into Granny Panty Christian Fiction Category, so, I won't even try there at all.

But, according to Penny, as I affectionately call her, Christian Readers are: "usually women and usually middle-aged" soft, delicate, boring, 'Granny-Panty'ied'. Are you telling me, Dr. Stokes, that there are no young boisterous male Christian Readers out there?? I rely that there is a moral to my stories and the intelligence of most readers to seek it out. Being lost to hell, by the way, is a real thing, and this truth is actually very compelling for me to write about it and that one could turn away from it as well. Look, we're not writing the bible here – and, look, Penny, even the bible is full of war, action, blood and lust!

In fact, God gives favor to the Joshuas: "We will surely defeat them!" to the Nimrods: "Nimrod, a mighty hunter before the Lord." And the Davids who smote a giant and so on. Courage is of the Lord, is DEMANDED OF THE LORD: "The Conquerors will have this as their heritage."

So if I write of Pyratrical courage, forgive me, it is picaresque and a story arc, and it's supposed to be a rollicking adventure. Surely there's some room for that out there? Are you a puritan Penelope and believe in nothing we do is okay?? I don't follow your way of thinking.

Drunk on Words

I confess this before God, but I get drunk on words when I see my vision get borne into reality and, at times, the reality was higher than the vision. I get a lush, lost feeling of Glory, I confess in humility. It's as if the dopamine created by art creates this feeling of drunkenness and it rather seems rightful, intuitively that this is how God means it to be, since, indeed it is natural as running down the street or jumpropping.

Just not to place it before him – like others I've known who've done and how little they really are because as they saught to adore beauty so much, that inside they were quite ugly! God wants us to love things, because we grow better when we love. God wants us to be deeply involved and exhilarated with our work "For that is our lot – there is nothing better than a man who loves his work" Soloman writes. And I love my writing work which drives me closer to Him. But I must have more commitment to Him, before Writing!! For, writing is of this Earth and of this time, my God is forever and ever!

Equip with Word

I can do this and it will be my best scene yet!

This is a picaresque story and not ungodly.

God made me a writer and I am using many of His talents he gave me!
The Pirate Story in particular came out of me when I sought to please the Lord and so, I cannot deny it's quality and it's right to be, although it would seem it wouldn't be. I've been writing this since I was a kid!

Casting my cares on Him

This too moves and motivates as in the below essay. The other day I said "There's nothing bad going to happen to my health and financial welfare I am completely wealthy and fine – Guess What? The next few days were very productive from that one sentence said with such conviction!

Also, some analysis about myself (Lord willing as always): If I can keep my spending low, I CAN afford me. Look, I only drive my car so little, that I can knock out buying another car out for now, and maybe for a very long time! My student Loans are so low that I can just keep paying on them. I'm getting a cheap dentist, so that area is going to be taken care of in the next few years, too. Everything else: Writing, Fitness and Health is being heavily worked on. The other things are strictly from God: 1. A wonderful man and 2. some travel and I don't have to strive for them. The one thing I did want was to spend a small amount on anti-aging of the neck. This, I am reasoning out to the Lord is because I am going to be a published writer, so I need a tiny bit for image – reasoning totally with Him. I've been trying to Not want that for many many years and have found that it's the one thing that could really make a difference in my life other than my health.

Come Let us Reason Together

I am an artistic person, this is as different as one could be from the rest – the rest of the world. The things that matter to others do not to me. If I am blessed, why, then, I am blessed in art. Art thrives in freedom and space. I must have these over things, over career. And freedom of friendship is highly important to me – for not all are going to be 'Grampa Goodell Good' but almost all have something to offer me and I them, without squandering my efforts to be spiritual and close to God. In other words I keep my fine classy friends, but I mix with others, and, hope to impart them with the great commission to save them. I like them and am rich in their friendship. I am speaking specifically of V. and L. and J. and C. and a few others around me (Pomona 2010) though I have wonderful pillars of Christian Family as well – and it is to these that I hold myself accountable to as far as personal conduct.

Yet, perhaps they wouldn't understand me and indeed I struggle with understanding me as well: I love myself by regarding my efforts to make art as

rich beauty and a kind of self love that is arcing into glory But, not glory for myself, but glory for my participation in this beautiful creativity that is on high – from the Lord above. I only seek to participate in it – not to receive it – except from myself that this beauty I create is part of me. I receive glory by simply the making of art, like I dance only for myself. It is the glory of working so very closely with God. I have committed my work to him and He has secured it – even against my efforts to leave this place. This is His doing, for sure! Therefore I have every confidence to continue. And to continue without fearing the worldliness of dance and writing, for deep inside them is a spirit that honors God – I COULD NOT DO OTHERWISE – as I have indeed tried!!!!

Why do I say this? Because I realized that my effort to write, to dance are not worldly, but other worldly – from the divine spirit that creates. Sure, belly dancing – if you want to call it that – that I'd never expose the belly or very much skin whatsoever – sure, on the outset it seems worldly and carnal, but do you know that I feel such energy in the creation of a pretty girl, who was a presence in dance that bespeaks of the ancient stories on caravans across the dunes – such is the, too, story telling in my dance. But mostly my dance is for me – the one time I feel feminine, curvaceous, superconfident, artistic

If I dance, its because I create beauty and presence – a presence that verifies beauty of confidence – for I am a very confident, dominant dancer. I seek to not take away from the Kingdom of God in this, it right now is only edifying for me and supports a variety of things like:

- Exercise
- Stretching
- Health
- Coordination
- Youthfulness
- Playfulness
- A very strong back
- Artistic Stimulation
- Posture
- Presence

All being edifying. (it is also very easy and private to do) I heard this said somewhere in my head – ‘but I feel so pretty and it just seems good and un-sexual from my standpoint’. Perhaps I can only dance for women or, disguised or completely veiled – in a way that bespeaks of my message of the divine way our bodies communicate power. For recently I read of some gay experience – and how this dance is a rebellion against woman hatred so prevalent – how it communicates not only power of a woman, but how it speaks of her worth and indeed of feminine glory unknown to these men who fear us, not love us. The

architecture of our bodies was so divinely made, for man, not to be worshipped, but in a godly way, to be valued as worthy and I dance for that worth and power. The architecture was well made and composed – not to be lusted after but to be challenged as decidedly unmale as can be and explosively powerful – in this glory that I speak of Glory – not receiving it – but building it into strength – the strength of someone who can hold her own. She who dances thus, holds herself as valuable, that her femininity is NOT sexual, and not to be used that way, by her own authority, and yet her beauty, esteemed as such is to pass around that by being so different and powerful that man can, too, value what he is.

I am not sexy. I am not for your use or disposal. I am beautiful because in beauty I am much stronger than all of your might. I am different from you as I am strong. Be aware of my authority over my body, I do not tolerate fools for long, nor interlopers who would temporarily cling to my winding curves. I seek a fortress of a man, not a fool. If I dance at all for you it is to tell you thus – God made me strong in myself, and in my winding ways, not as enticement but as utter strength as different as night is to day.

Finally, I seek to understand myself that in something I love that I can make it payoff to the kingdom of God by refusing to be dragged down into the sexual when what I have is art and storytelling that is completely edifying and exercise for me. Whether or not I ever will perform is another question, perhaps I will only ever dance for myself and my husband that I have prayed for. In the mean time, it benefits me well and thanks to God, it is not a hindrance to Him, my most kind friend and father.

Edit Log

7/14/2012 9:52:40 AM

[Learning to learn](#)

The art of learning to write

It's taken me many years to learn how to learn in writing. I'm doing things before I never would do all at once, like incorporating plot, character, mythic journey, detailing (See AOW on Profusion of ideas) and why, because everyday I either learn something new, OR, I relearn something I once freshly knew and can resummon it back here.

In the past, I have gone through grand studies, where I only studied on thing at a time and that was very fortunate – for instance, I read through the dictionary for *vocabulary*, read MacBeth and Hamlet and Sonnet 30 word by word for word charm of Shakespeare, studied *poetry*, studied *creativity*, studied

plotting, but now, I generally study everything globally, through my own AOW essay system (and the oral form of it on my digital tape recorder).

I would like to study the mythic journey, for instance, in depth, but I am a rather productive writer and I can't spare the time that I really need for research, so, instead, I trust my gut to quickly review the Mythic Journey, summarize it in an AOW and immediately write all productive ideas down for my stories, then, say, I want to get some of the hook of Margaret Mitchell's, so I quickly review my copy of GWTW and ask myself practical questions like: "Is Jack as compelling as Scarlett? Does his story cause you to swiftly turn page after page?"

-

Interaction Process

I keep this essay open and as I write P8, I go back and forth between the story and this file. Mostly I am adding onto this work although reading it, too, I do. There seems to be a real process going on here, compose, reflect on skill just used, revamp other skills, more reflection, compose some more. And, even it be repetitive the effect is actually of Building skills, competence. And, today praise God, Godly desire to write magnificently has been a part of the courageous process too! Wow! That's neat.

Also, now that I have a goal for Irv Rifkin to read, I've been really hammering the keys hard to get something out there for him to read. I see some opportunity at work there.

Also, writing next days's scene down, so while decompressing on my bike ride home or onboard a ship I can think about the upcoming scene's writing to be done and not have to summon so much everyday before my write.

Sketching into lushness

The business of writing isn't always so lush, sometimes you insert a sketchy description of a scene and await further artistic creativity and the Camera Eye and when you insert a sketch into a story it is important to note that as such, therefore you know by a quick glance that it is a filler until further material should arrive or further lush inspiration. When I don't have a rich backdrop of ideas but yet want to proceed to a place in the story where I can, I may insert a sketch. Half of 'WestPac Jack' was written as such about the excised ship 'The Docabrissa' for I removed it when I understood the whole piece better that it should be subtly cast backwards into the lush WestPac and

not in the present with the Docabrisa. This is the true modern day marvel of word processing!

Since not all storytelling falls into two categories of Camera Eye or Editing this sketching helps me proceed. It's a skeleton really. Revision is how you go back and make it fuller.

And now I write this last paragraph after completing an entire section entitled "Gold in the Hold" in which I wrote as I wrote this piece here, first sketchy – because I didn't want to get too far into the head of the Captain, but realizing that his own pressures he felt in his head towards Cavendish made the piece Significantly better

The naturalistic interactions of the crew in this scene, like my Hispanic guys at work, helped me proceed into this material with richness, too, for they were a part of my material and help me tell the tale by telling it themselves, naturalistically of MansWorld. I should write more of this dash and yelling and colorful guys that I work with! From a former Bank Robber and Vietnamese Gangster to a retired Senior Chief in the Navy.

[On becoming a more efficient writer](#)

This particular essay has come from the Huge re-editing of Pieces of Eight. It has become a huge job - not what I thought and I've had to completely get rid of any kind of deadline. I was just going to go through several pages a day and simply correct grammar problems - straightforwards, right? Nope. First I noticed that I could rework a single paragraph for hours - it was so messy. I always believe in just getting a simple sketch down in the first place, then going back in a clean up. And well this is what I'm doing. It is so rough and so much work to make it shine, can you imagine how much work DS is going to be? But it can't be left as it is - no way!

And then, Pieces has some unique problems to it - it's voice. It's supposed to be told by a rather salty and rough character Devane who slips into omniscient narrator, then back to his character. This has to be straightened up storywide so that the readers know Devane/Omniscient Narrator. It's rather a challenge and I think I might need some professional editing advice on it.

Then the language has to be gone through carefully to get the historic quality of the wording down. Its' not right. This is in addition to the fact that I need all scenes to have specifics from seafaring coming from Research.

I can get quicker at writing by going over initial drafts with more quality. This is simply taking too long to get to the quality I desire! And to not make massive Voice Mistakes. As in the seafaring tone, it too is taking a long time!

On Breaking Through the Neural Net

When I get tired or rushed or anxious I loose my creativity and, indeed higher brain functions like attention and memory (I tried to memorize Psalm 139 on Pier 10 yesterday and it was hard going). Also another factor is in my entire bodies' physical tightness and soreness brought on by high blood sugar. I have less creativity on days of this soreness. Yet when given enough hot caffeine or other such motivation, well like a fine looking gentleman or a cascading sunset or dolphin, etc I break out of this tight soreness and net of nerves all around me and the best creativity flows out of my fingers or out in dance as I loosen up from a cell of tightness. I call this loosening up "Breaking free of the Neural Net" and stretching, dancing and resting does this too. I wrote a hand written essay on this at the loading rack in LA (a couple years later) on stretching the nerves, muscle fibers and brain nets easily and how they very are much like stretchable nets, requiring a bit of stretching before proper usage and how, once stretched how much more productive they are.

PUT THIS ESSAY HERE XXXXX

Yesterday, on the beach with Lori, River's Edge Café, where I could see ALL THE SHIPS AT ANCHOR I sat so content and thrilled!!!! (except for parking to be paid) Highly interesting Lori was there. All was wonderful, so why did I feel so bad? I ate some chilli, took some meds, I guess not enough. I found myself in the sore cage again. I popped at least four ibuprofens. I felt much better. Meanwhile Lori talked me into going to the VA hospital, where she enjoyed wonderfully to talk to a whole bunch of veterans while I had an IV stuck in me and it took me back down to 102, from a 279. How I had 279 after all that fattening insulin, I just don't know. I was scared that I'd overdone my insulin, which I must not do at night ever!!! But I'd not done enough. The IV took me back down to normal and I felt pretty good, well a little puffy and graggy. I went home and slept a lot. The lesson learned: I can't eat chilli, only meat and non starchy vegetables, I'm sort of allergic to food, kinda.

Spinach seems like a good holder for my meats, we'll see.

As I write this I am analyzing my blood sugar reaction to meat and spinach made by Sweetie Maria, so far its only 210, a reasonable rise so far, I'll check again in half an hour.

Anyway I digress. I just wanted to say how much better I feel without all that sugar. The cage has been removed. I also spent all morning reading about writing in my new book on Writing Slow. I watched the nurses last night as I read it, the one that was anxiously strutting around were making little and accidental faus faux: "We need this room for a very SICK PATIENT" I looked at her thinking "and I'm not?" I could see the pinched tension in her face, while

the calm focused ones got their work done well and without unintended insult. {He was just a drunk, by the way, for I heard everything}.

Reading and analyzing writing also has the effect of making writing more tangible - See essay on "Scootering to the beach" so I enjoyed that idea, for I love to scooter! Then I got an idea how to strengthen that Pieces is, indeed, a Christian work, to honor God, by the way, and I wrote a short dialogue about a mate wanting to surrender to the Phantom, but the others say 'he'd never back down before Goliath" little snippets of story, here and there. I am still writing p8 little by little, but their actually good ideas, such that I sprung up, wrote it on a bill overdue and now I'm sticking it in p8 before I go scootering.

[Scooter and Reconnecting to vision](#)

Scooter down to the beach and re-connect with vision - of the ocean - on the everyday basis, because writing is unlike other hobbies is abstract so that to refresh vision walking, sailing etc need to be done fairly often. They are tangible and make writing fresh and concrete. So, skip the social distraction of being fifty and still scootering down to the beach. I've got beaching and writing to do, darn it and I don't have time for other peoples viewpoints. Surely I want to have a persona of a successful writer, but not as I'm struggling to get through trucking as well! Its exercise too by the way, one that I love I love my scooter. Its easier than a bike and instantly gets me out of the house and down to the beach.

[Reconnecting with Folks of Similar Vision](#)

Just the idea of going back down to be a part of the Bill, makes me feel richly and lushly reconnected to the crew of great vision and seamanship and leadership. I feel a great need to go back to them. It's what started me in gasoline hauling to get enough funds to afford the rich *Bill of rights* schooner partnership. My story is lushly written, but I feel a need to go back and get more for p8 - perhaps a kickstarter and readership as well. Then I'll restart later on DS a book set in the 80's of our grand sweeping steel hulled navy.

It's a trip into wonder - one of my own creation helped by the magic of bringing back the past, magic of versage, magic of attractive characters - even the ugly ones as in Disney's POC, and my particular focus on classical and seafaring traditions. It's my own land the sea, as I have said before, and to go to the bill helps me find the wonder of it even more.

[Knowing versus Feeling](#)

The sensing-feeling Personality.

We don't always 'know' things to be true, like cold, hard facts, figures, data. Mostly We FEEL things to be true. We are governed about whether something feels to be true, not what we know to be true. We trust our Feel of a thing highly. We know many, many things intuitively and that's how I can write of Pirates and Sailors, though my actual experience of them is limited. My observations are fairly canny too, because I *feel* them. This statement doesn't mean I don't do research, I just trust what I learn intuitively AND I have found time and time again that my vision for my books seem almost dictated for me as if I already know my complete vision of a book, as if the book was teaching me, not me writing the book. Dance is like this: Irish dancing makes me do and learn to do Irish steps, Arabic makes me learn the use of hips, Classical teaches me Ballet moves. So when I come across a book like "Tall Voyagers" the story of Barney Burnett (Clair Ripkin) I delight in the details that just spring to life in my vision for my stories and instruct me what to do.

Creation versus production

As in the case of Jazz: I agree that Jazz should be wild and untamed and spontaneous and as it is I enjoy the sound it makes as in sound like a wind chime makes by randomly moving in the wind, or masts of rigging clanging against the mast in yacht harbors-- but--it is NOT music. Music is tamed by melody and the supporting harmony, rhythm and other aspects where the reigning idea is a recognizable and a lot of times "hum-able" melody. Duke Ellington has tamed the wildly creative and instituted the measure of melody and you get the best of both worlds -the highly creative and the measured, even mathematical melody. Ideas arise from the wildly creative, great movements arise because of discipline of melody. What I am saying for writing, and creativity in general, is to be wildly 'drunk' on stimulation and then let it be tamed by the mathematical and disciplined structure of the melody - THE NARRATIVE, and in between that, the reader, the ultimate consumer, is delighted.

And what is the discipline of melody in writing? The plot. And it is the regular expectations of readers which are anti-lyrical? To be dazzled with feeling and nostalgia of a time lost and a world gone. To achieve all that I have written my lyrical pieces with vision and belief that all will be taken with vision.

So do I believe in the wildly creative activities? Oh yes. But let them be tamed by plot or melody and, yes of course of vision. Or, let them be for the private wellspring of the artist alone. To call them art is wrong. They are beautiful and wonderful and so is a child's play and that's all they are, child's play until it can be refined. They are not a waste of time to the author, but they do waste and bore the reader. They can appear as even snobbish tomfoolery,

indulging the ego of the artist. Develop works to remove ego and fancy expression that is cast only for the ego of the author.

Most of my poetry falls in this category, and I accept that. Some of it I have polished into my stories or series of theme-related poetry. Most of it just supports my own particular style of writing in general, which I hope has emotion and dash to it, inspired by music.

All this introspection after a week of listening to classical and jazz radio while driving gasolines all over Los Angeles. I have discovered, after much pain, that to deliver art I need both. Both ultra creative and sound, achievable art. In betwixt that is great art. Of which I am called to achieve, for the mission, which, of course, is God. Amen.

Vastness

It's October 18, 2014 here in long beach, I am sitting here re-reading essays, and with inspiration arising from them, writing more essays. I looked up at the contents, this is a huge piece! Its vast! I have a lot of knowledge!! Do you know though I still need more, more specialized knowledge. And not to be confused with skill, I also need research for my period writing. However I am amazed at the scope of my diligence to attain skill, for, these essays are but the tip of the iceberg (to be cliché) of my AOW essay. I have some in a huge box in storage and there are hundreds and maybe thousands of pages long. And of course theres all the digital essays I "wrote" while long hauling 7 years. Its vast and an inspiration unto itself. Wow. All thanks to God, of course!!

Risk, Ownership and Vulnerability.

A long time ago, watching the building of the Stryker at General Dynamics, I observed the true owners of the armored vehicle were the ones who RISKED the most personal things whether it be money, reputation, energy, leadership, etc. The head of Land Systems Division owned a huge chunk of the Company, General Dynamics, for instance - he started on the floor as a welder, by the way and he owns his own Lear Jet now. Need to recall his name. I met him several times.

This is true with artists. Pat Benatar put her own life down for to Risk what she wanted to be, not mere a singer but "A Female Robert Plant" a Rock in Roller. She went after her love interest, Neil Geraldo in the same way, total risk and love for him. She practices a lot in public (Chris saw her one day).

People who invest themselves and risk are the true owners. And as owners they get a lot back to them of rewards, money, rep etc. But they have to

be vulnerable too. I read that Pat Benetar practiced all the time to the annoyance of her neighbors and to practice, you've got to be heard. You've got to honor yourself and your vision and be ready to be abrupt or strong to anyone who wants to knock you off it.

All this helped me get down to writing and AOW Essays while I walk a daily three mile commute to the beach and explore delightful downtown Long Beach - just about manicured and created explicitly for my daily walking/writing pleasure!! But, I risked showing that I was talking into my digital recorder to myself, and oh well, who cares, I am getting fit and in writerly shape!!

It's this dual activity towards goals that strengthens me, when earlier that day because of high blood sugar as well, I barely made it to the store across the way, not three miles away. And yet make it a writer's exploration and boom - three miles is not enough!!

Risk: for me, I am going to have to risk my day job at KAG. I don't think that it is much of a risk as long as I am productive, but then who knows. I could probably get any trucking job by now despite my blackmarks (small accidents). But to get the research done on Drunken Sailor, I am going to have to quit and do that full time in San Diego. There is no other way. I can't get through the research now and work so much. I plan to have P8 and LH done beforehand in order to have a reputation to bank myself on to others.

I am looking to take a Sematical from work - I am willing to be drug screened and etc to come back to KAG or to any trucking job, so I'm not really asking too much from them, other than to keep me in mind. I have to work hard to be productive enough to be valued to ask this of them, too. But, really I have to work hard period, because I'm up against MEN!

Pat Benatar's autobiography helped me get that focus! This makes autobiographies a rich source of information - on successful people like Pat Benatar - she has a great family life too, meaning she worked hard for it. if the autobiography was on some looser addict like Jim Morrison, I would not have been so inspired. To me, to be the victor, like Pat, they have to win at it all! Reading an autobio on anything else short of victors wouldn't be as instructive to me and my walk as a writer and, too, as a Christian.

[Ego and the Artist](#)

On: Echoes of the Winds

It takes ego to be good at anything, and though it is in humbleness that you study a great work of literature or anything and say, I too, can do this. But I do. I've seen a wonderful piece on my ex-brother, a rather take-off on Ecclesiastes, which I choose not to judge, now or then, and say, well, I think he

rather does a humorous take on a tiger as an Ecclesiastes' subject and marries them well together. well, his sister, me, I've been doing the same thing with the Psalms, writing of the Lord's great Divinity and Immanence, thinking, while all the time being humble before the Lord, that I might do the same with my writing. However, would I have a great heart like David, or slew Goliaths or reign over Israel while I write these. Shoot, maybe hauling gas all over L.A. is no small feat neither, I'm telling you!!! But darn, I can't take credit for angels are in charge of me, lest I dash my foot or bumper against a stone! Yet, I show up, like David did, so at least I can say I do that. Trucking? Of course I have the Lord!!!!

Anyway, ego is ownership, humbly showing up, making the mortgage. I think we all can have Psalms going through us too, why not? We were made in His image were we not? So, I go on, in humbleness and courage and write. I'd like to write Echoes of the Winds purely for Him, by the way, while the others have some juicy fun in them, this one is strictly for Him, I say. Underneath the picaresque is some dedication to Him, the Big Concept of this story. Ultimately I am writing so skillfully that I might brag of the Lord.

Speaking of humility, I am not so pretty. There, I said it. Today I actually danced in the mirror without seeing all my many physical flaws, what a concept! I danced for charisma, though, hoping that when I'm on the battlefields of life I might remember that I can be charismatic in my moves, though not beautiful, nor even pretty at fifty, they can be compelling moves, not unlike a lion's natural undulations upon the savannah. At least I have that and, God Willing, all my writing skills I've honed so much. I don't really want too much trouble by having a man, so why should I desire expensive beauty and workouts zapping all my time and energy, other than for my own self's pleasure - but for charisma = that is not just about beauty but about moving on the field, with poise of the lion. (or like Spider Monkey)

I keep fighting the battle of food daily, hoping that I'd get it right all together, start feeling good again, all the time and then get back into the fight, with a workout!

[Sweeping vision of Navy Land](#) and Other Worlds

I've found that, through a character's struggles and story arch, that a special world written about in my stories and others, is very exciting! I always thought of Scarlett as I saw the exit for Jonesboro of I-70 in Georgia, for instance, about the sweeping world of the Lost South! This phenomenon is the same as Stephen King's Maine. I just want to say, here in the section on motivation and

momentum, on how creating a special world for me and my readers is lushly inspiring. Would we have so much if Margaret Mitchell hadn't written such an epic novel? NO. The lack of movies, etc, on the Cold War, and US Navy during that time is non-existent because no one has written a strong piece dileminating that special world! That world is waning! It's disappearing and yet it was such a huge world to vanish so! **I MUST RECAPTURE IT!**. And indeed, the land of sailors, lushly decadent in its sprawling world-wide seediness, has been forgotten, not because it was not important but because it wasn't heralded in a big, epic story like GWTW! There are exceptions, like *Top Gun* was from that special era, also *An Officer and a Gentleman*. I have both of these films.

I find it exciting that **I can hand stamp this era for myself**. 'What about Daryl Ponicsan?' I ask myself. 'Part of the answer.' Not the complete, sweeping vision though. Isolated and rather dull, rebellious and not even set on board a ship, also. That's why I choose quote 'Olongapo to San Diego,' unquote, to showcase the panorama, setting for my grand epic adventure of an ancient mariner, Jack. **IF I WRITE AT THE LEVEL THAT I AM PLANNING TO, THIS IS WHAT I CAN ACCOMPLISH - THE VERY HAND STAMPING OF A PLACE AN ERA, OR OF A VOICE - LIKE SHAKESPEARE THAT CEMENTED THE POWER OF ENGLISH FOR HUNDREDS AND HUNDREDS OF YEARS HENCEFORWARDS. I'M NOT SO VAIN TO SAY I AM A GREAT WRITER LIKE OL WILLY, BUT, I AM SAYING THAT I CAN TAKE A PLACE AND MYTHOLOGIZE IT TO THE EXTENT OF MY TIME, TALENT AND VISION. IT'S MY GIFT TO THE WORLD, BACK AND, IT'S MY PLAY.**

AS LONG AS I KEEP IT ABOUT PLAYING - PLAY WITH HISTORY - THUS - I CAN DEVELOP THIS VISION FOR DS. I HAVE TO REVIEW HUNDREDS OF BOOKS, BY THE WAY, SO I HAVE BOUGHT A GOOD CHAIR. BUT IT'S GONNA BE ULTIMATELY HOW MUCH FUN I HAVE WITH THEM!!!

It's like Stephen King's Maine, Anne Rice's New Orleans, I want Navy Land to be about America's Glory in the 1980s under Reagan. It's about our lost Anglo culture - note how this does not sound so prejudiced this way. It's a statement about how America used to be and honoring our past, which is our Anglo, European roots and classical culture of our past, which is vanishing before my eyes as we are continuously invaded by other cultures who - of course - neither know or honor these traditions. I weep when I think of all the sacrifices of all the soldiers, sailors, all the struggle to make America great, and then I see an immigrant not give our national anthem the slightest bit of respect. Also, with great tiredness I listened to comedy one night unloading deep in the night in Santa Clarita, not one comic went by without knocking

WHITE PEOPLE, WHITE GIRLS etc in the most disrespectful manner - could a white person do such a thing????????? It's a vanishing culture - or, they are just not around me, but, shoot, I wanna do a thing of culture back and recapture the lost glory of seafaring and Navy Land as a response back to all this! And a respectful reiteration of my culture is ten million times stronger than this very unclassy street culture that is getting too much attention since Rap became big bucks in the 80s.

Being Someone else

I got asked out by a body builder named Rob who is very good looking and lives a few blocks from me near Cherry Beach and Park. Walking, on my day off, to the park, I texted him to see if he wanted to join me for coffee. He was working but sent me back an outstanding photo of him in a muscle shirt by his beautiful truck (United Oil's are the shiniest!). Now I walked down the street smirking, for my last encounter of him I was very sultry/arabesque in my scarf, despite heavy hauling and I had some *allure* going on and I remembered that I still feel old and awful but my personality was adept "*like Jacks*:" and I didn't need a cut guy like Rob, for, right then and there walking down the street I was like Jack AND THAT WAS ENOUGH. Suddenly I had insight again "This is why I write!" To be in another's shoes, Jack woulda had a bunch of the best bodies and still remained a mystery and untouchable and that's what I was and I wanted to share with my housemates, my Jackiness, that though very oldn'fat, that I could get a guy like Rob to send me such a picture! I transcended myself in other words, because of writing! Neural Lightening struck again! (See Mexican Fairy Godmother for a tale of one of the most boring date I've ever had and I've had a few amazing dates to compare it too - like the one in New Orleans!!! Like Jack, I remained unscathed, and bored). By the way, can still joke around with Rob at the rack. He asked me to call him and I demurred joking back that he had dialing fingers as well. I am untouchable by his boredom with me, there, I said it. shoot I don't have time for this male lethargy around me, I am writing of the Wild WestPac, for Gosh sakes, surely begorrah!!!!!!!!!!!!!! I'm a writer, I don't have time or desire for love, a low-quality commodity of the men of America, or sheeet I'm uninspiring to them, which I'd rather be beautiful, but then I'd only give them back the attitude that they love - a wild cat! Screeeeeeeeeeeech! Hisssssssssssssssssssss! You see, I've chosen to be strong with men, for respect is a war I can always win!! Love is LOOSE-LOOSE. Respect is easily won because I'm sharp.

Speaking of Sharp: **I've become, with my education and all this analyses, quite sharp and funny.** I noticed at work and home that I can routinely make folks laugh. And once I used humor to get out of something just

awful: my new awful partner, Marty G, wants to conscript me into endless polishing (when I'm barely getting the job done in the first place!!!!) and he said, "How are you at polishing?" and I quipped back, not unlike Daniel, quickly: "Oh, I'm just great at polishing -- my nails!" and the room exploded into laughter, except for Marty G who said back without a trace of humor, "I guess I wasn't specific enough in my question."
(He's gonna have to settle for cleaned windshields)

Social Support and Inspiration

When I was working on *The Star*, though I didn't like a whole bunch of their territoriality, I did feel connected to folk with the same vision as me. I could use more power of that. It might mean a move and a job change. This house is great I wouldn't leave LB easily, I would go only to a studio. The job folk here magnificent. I wouldn't leave lightly. I would read a year of books before I would leave for direct research, whether p8 or DS. That's the only reason to leave, other than Gas hauling is harsh - waiting to feel good consistently before I really determine that gas is too harsh for me, for most of my time has been in pain and my first unload last night I did without pain, and how well it went. The second went bad.

Health Issues

I should do a separate file for this, except that my health has really affected my writing. Basically I have found that I am intolerant to all food. All food makes my sugar rise and that I can't handle it without a continuous monitor of my glucose for I cannot shoot the right amount of insulin and thus I go over the tight wire every single use whether too much or too little. Eating meat even skyrockets it 100 points. Basically I can't eat a whole lot of anything.

Part 7. B On 'Writing Slow' Notes

Notes on new book that seem very encouraging that I put this under motivation section, for now. One of the things author Louise DeSalvo states emphatically again and again is that **process study is imminently important and this is what I do here every day, study processes**. I spend a lot of time analyzing other people's processes and what to do and not to do. I spend a lot of time

trying to get vision, wonder, classicism in my work. It all takes process analysis, especially while driving so hard. As a unique form of writing I like to load up my head with ideas, so that, as I drive frickin fourteen hours at night, I have mental richness to dwell upon all night. I wonder how many trucker-writers out there have things like this? Its rather an extended form of walking that you get so into your process while doing something rather repetitive like driving or walking and, for me, I think it is something I could exploit for marketing purposes:

Written while driving hundreds and thousands of miles (and also hauling highly flammable and caustic materials all over the big city.

The process analysis of learning Sailing, for example, thrilled me, for I went from not sailing at all to becoming a Tall Ship Sailor in a course of a few months. It was a big leap that included hands on sailing.

On process here in Long Beach I said to myself, I'm letting these two girl-captains on the two schooners spoil my sailing time - I need to get back out to sea, regardless if its with the sorority girls that I heartily dislike - sorry God. Help me. Help me not to hate, and get with the sailing available to me here in Long Beach. I do miss the fabulous *Bill!* And all the senior, esteemed hands aboard. Sorry, young chicks but you are not Captains nor mates, to me, you've had time to accomplish there skills and that is wonderful *for you*, but, I'm looking for real male captains and not your supposed glory.

I should write that I like the female captain in Star Trek series, but she was a lot like a man, though she held her femininity. She was older and esteemend and I could follow her commands, for she, in real life, has true esteemed power.

I should include this paragraph here on Social Forces, but I do believe in a rather conservative and biblical structure of society and family that, the man is the head of the household, city, kingdom, etc. I believe in an established pecking order that has been reversed here, in Hollywood too, to favor the youth. I believe that youth are actually Low on the pecking order. Not that children are not treasured as they are. I'm talking about LEADERSHIP THOUGH, AND CHILDREN, NOR GIRLS SHOULD NOT BE THE LEADING FORCES OF SOCIETY NOR of SHIP. This is why I wanted to see Into the Woods to see veteran actress Meryl Streep and Johnny Depp, of Course. In fact there is not by chance that Meryl Streep is on ALL the movie posters to the movie, her acting is the major draw for the film, not Cinder-frigging-rella twenty-something, soon-forgotten-girl in it.

So I see these girls as takers, taking away a job from an esteemed man, though certainly rightfully so, they are still usurpers to me, not leaders. They didn't do anything wrong nor upsetting, by the way, but I just see them as

being given opportunity without the lordly and masculine leadership that I do so cherish!!!! She did back that ship up good, I thought as I watched from the pier her give commands. But I can back up things too and I don't wanna follow mere skillsets.

Their social status is low, is what I'm saying in regards to leadership on board a ship. I'm not saying this is fair, I'm just saying this is the world. I have a masculine job, by the way, too, and, often I drive like a man and step outside my truck as dainty as a girl. I lead too, in writing. I wouldn't lead a ship though, it's be weird, like I'm trying to be a man. They've invaded my playland with dreams similar to my own. I just don't wanna sail under a thin, pretty young girl! She's lower social status than I, is all, even an unexperienced man is required, I believe to command a ship! Right or Wrong! The bible backs me up. Leadership is manly. I regret that they are there, shit. They don't swagger like a friggin man - go away, go back to college.

I seem so envious of them, I guess and the question is, if I feel so strongly about this, should I take on this kind of skill? The following process analysis:

Could I take a Leave of Absence from Driving to work on my book on board the esteemed *Bill of Rights* by affording to buy into an apprenticeship aboard, worth thousands by the way. The knowledge is thrilling. The exposure to Maritime art, priceless to me. I do have DS to consider though. DS is in San Diego and perhaps I could continue on it there?

Brought this up to new re-acquainted Lori (she disapeeared on me for a while. Jan 2015) and she said go to meet up dot com and I went there and found a group like Polaris. **I've got to get some sailing done, for to be out to sea again, I need it I crave it. I look most days out to sea on my walks and journeys to Cherry Beach.** I was glad to find it. In addition I contacted my friend Fritz who has similar passions. I was very pleased to talk to him again and reconnect with the old navy that I love so much. And I decided to get back into my darling *Bill of Rights* somehow, for there is connection to vision as well, due to senior (and mostly male) connection to old time tall ship sailing passion. Though I don't live in San Diego and most off time is spent pursuing writing excellence, perhaps I can still be a part of that ship now that I have monetary funds to do so. I do so love that ship!!! Perhaps I can purchase a \$1000 a year stake until it's paid and I can get back into it for good. It's never all black and white, life, all or none.

Process Study

Author says to keep a process study journal of which I have here almost three hundred pages of intense process study, see **Error! Reference source not found.**

Which is in the section on Magic, where I state “Process Study is Writing, Also” And also notes on Final Pass of Editing of the quality of magic and wonder and details I would like to be more consistant throughout this work.

And, process study is rather ‘addictive’ on my days off process study overwhelms my entire days, not to my dislike for it’s richness in itself, see Process Study is writing too, example there X marks the spot.

Bookmarked process, above with the X and the hyperline in blue above, just right click on, say the X, for example, insert dialogue box comes up, click on to the left, insert from this file and then the x will take you there, finally. I’m needing huge cross references to make sure not duplicating over and over my ideas.

Thinking that I should do one process study for every major change and challenge - and stick to do one at a time, because of the richness of being able to write at work and off times in my head --- but last two days so hammered down that I did not, for one second, think of them even though I had the list of them right besides me in the truck - gas takes that much effort in LA! But I feel it should come back to me.

It is good to see the global skills I have here in this essay, and to keep open that there still maybe basic skills to acquire. This should make me a consummate good writer forever. But I should focus now for greater skill within each process study and not go global but go intense into each skill.

The few I picked were:

He is me

This is using MY life to add to story, FOR THESE GUYS ARE ME IF I WERE A PIRATE AND LOOKED LIKE THEM AND LIVED LIKE THEM, BACK THEN. I’M PLAYING WITH THEM, EVEN TO MYSELF AS I LASSOO MY HOSES AND COWBOY-THEM UP AND SHOVE GAS DOWN INTO THE GROUND!! ITS QUITE FREEDOM BY THE WAY, FREEDOM TO BE ME, IN MY HEAD, AND FREEDOM TO PLAY WITH THEM A LOT!!!!!!!!!!!!!!!!!!!!!! I ALSO GET TONS OF IDEAS THIS WAY!!!!!!!!!! In North Hollywood (5544 Laurel Canyon Road) a guy told me out of the blue “You really look like you know what you’re doing!” Thanks I told him and laughed at the next station where the hose had ideas of *his* own a slithered all over my uniform and the truck played Old Maid and wallowed about, disgruntled like a housewench ignored by the master.

Old time language

I want to take seatalk and make it more my own. I love 'ye henhearted rascal' speech by Captain Bellamy. I can do this with all my Shakespeare and Dialogue studies quite easily and I can, like the above, do it on my off times, like cussing my truck: 'O ye bag o'bones, ye! Geet yerself on that here road and belay the lollygagging tween gears, ye scurvy goat and bag o'bolts!"

On stimulation

Noting strong stimulant on looking at cover of DVD on Trains "Railroads tracks across America" note most of DVD only marginally stimulating, but the very picture and, indeed, a picture I took of blunderbusses* in Scranton in Pennsylvania museum, do produce this lush feeling of story in there of great and mythic wonder VERY MUCH LIKE A TALL SHIP or AN AIRCRAFT CARRIER! How does one picture do all that? Or, how does one thing do all that? I WANT TO WRITE A STORY OF A MYTHIC TRAIN, NOT UNLIKE *SOMETHING WICKED THIS WAY COMES*" I definitely want to draw it some more in ink! I want to scrimshaw it! Why? I need to explore this some more!

[side note: in Indiana back woods I did experience a ghost train of sorts as the tracks shifted in the ice and a train was down the tracks somewhere - it sounded just like train going right by - and yet I saw nothing against the woods!]

*On Blunderbuss word above: Also noting, **now that I have organized a place for my creativity to expand into my head** - is thus organized by having a planning list and then my digital recorder to capture it and the most important I have focus now only on one thing at a time and with this word I already see the impact upon my planning to do list, artistically and this word - blunderbuss - arose from that capacity!!! IT'S A BIG BREAK THROUGH!

NOTING SEVERAL BREAK THROUGHS IN DEC, JAN AND NOW FEB 2015!!

NOTE: I did not use the word blunderbuss correctly - I just googled it and my phone is a writers' aid!!! - a blunderbuss is a musket or rifle from old. **However, I am very pleased that I actually found this word in my head afterall!!!**

On Renaissance Fair Phenomenon

I went to this fair as artistic indulgement and stimulation and I did find much culture to munch on: Circus Culture, pirate, accordian. It did stimulate me much in a way that writers' need. More later. I allowed myself the full range of culture and experience for writing and see next topic:

Slow gathering of fuller ideas:

Like Male Badassness of Dread Crew the fuller exploration of it and how to get this through in words alone. In DS I had so many, many explorations from alcoholism to charisma, to the WestPac Curse and so on. I had DS twenty years before P8 and much wheel time to think of DS alone. But I really agree with Louis DeSalvo on slow writing. I've only had time to write slow, however that has not stopped my writing from being full scale:

Like music, writing has to have a full range about it: fully range of voices from hero, to villain, from male to female, from old to young, from rich to poor, from power to weakness. From mythic stories, to action writing, from ancient to modern, from the classic to the modern and so on. Writing slow helps you capture this full range of ideas/elements/things because you are living with your story and daily experience exposes you to this breadth of life (especially in my 'family' here in Long Beach where there is a range of ages). This is the breadth that I feel when I hear the Dread Crew's music, let alone the purely melodic beauty of their complex and well written songs!!!!!!!!!!!!!!

My full life has forced me to write slowly. Perhaps it is a good thing.

I would like to be immersed on board ship for some intense learning for P8 and even DS.

Mind over Time Phenomenon

This is where I've noticed ponderability to be at it's greatest, as if living the daily life breaths ideas

Part 7: PLANNING

The Art of Planning on Paper - Key

I started writing many lists down on 5x4 note cards and how much more productive I am with these! **I can control my eating, time and vision with these.**

Also !!!! Play time!! "It's what I want to do!" Exhausted as I am from work, having a written down "play period" from wake-up to 2pm has made the

day a wonderful time of play of writing, exploring, dance and making my vision happen FOR THE REST OF THE DAY.

This is such a key tool that I decided to make this a full section unto itself.

Noting head so full that I must even right down my shopping list at walmart because I wont remember them when I get in there and u...

I INTERRUPT MYSELF THUS:

Bam! AOW analysis has done it again!!- BREAK THROUGH HERE - SHOOT I NEED TO WRITE DOWN ARTISTICALLY WHAT I WANT TO ACCOMPLISH THROUGHOUT THE NIGHT OF DRIVING, so that my head doesn't have to hold them all! Though I know what I want to do, my emphasis changes from day to day (which WOULD BE OKAY IF I had time) for instance: one day I want longer sentences, the next day, more characterization, the next day after that more Camera Eye and so on... but having a finite list to focus on for the next few weeks should develop these areas highly, THEN I CAN MOVE ON to other worthwhile areas, BEING THUS SATISFIED in this one! ONE THING FOR SURE IS THAT THE **AMOUNT OF LEARNING THAT CAN BE ACCOMPLISHED BY FOCUSING IS NOT TO BE DENIED FOR I CAN GENERATE BREAKTHROUGH BY LIVING MY WRITING AT WORK - see brand new section "Living your story" where I elegantly cuss me mouse, "ye liver lilied mole - ye burrowing rascal, ye! though not entirely original the 'neural light-up' was there for me - which is the richness that I can carry with me to work and even while talking to others!!!** In fact I created some of my own sayings (in me head) while unloading in North Hollywood to an audience as usual - 'Oy, ye slithering sidewinders, ye snakes, ye 'oses, git ye eeeeeen thar, ye limp rascals, ye flop-aboooots! Surely Begorrah! Fiddlesticks, " this really sound likes Cap'n La Fouche by the way!! (Me is he!)

And in fact the verse of God is true, the more you have and manage wisely, the more He will give you. I am managing my work AND WRITING~ IN THIS LIST MAKING, I BECOME A MUCH BETTER MANAGER OF WHAT GOD HAS ENTRUSTED WITH ME - MY TALENT and MEANWHILE I'M HOLDING DOWN A BIG-TIME TOUGHER THAN HECK JOB. AND IF YOU DOUBT THIS, NOTE OF HOW FEW CAN DO WHAT WE FUEL HAULERS DO FOR A TUNE OF SOME 60 - 80 hours a week and yet I can still write - in my head as I work!!!

I immediately put this to work. I found a DVD case, stuck in my lists in it and found yet another digital recorder - no personal things on it everagain, only writing related!!

I commit my work - to excellence - and to honor God in a deep message, hidden within it.

I could study Irish for more ideas, even the awful curse in Excalibur (it talks about the Devil in Gaelic) gave me an idea about how Gaelic accents can enrich sea talk: the word, Noth-rock, for instance sounds real old English, “Oooth - Hoss” also.

Planning for 2015 and 2016

Got my taxes done. I’m making 55 plus a year! I have got to make some good choices now. Once I get my bills paid off, I want to reward myself in two ways, I want to travel to England 6 days/Rome 2 days, and Jamaica trip (short) and I want to be fit. I can travel off season cheaply. I can limit my plastic surgery spending by simply getting in shape! There! Once I do some travelling I want to change jobs (or stay with KAG in a reduced fashion) so that I can write more. That’s the next two years.

Feb to Dec 2015 intense research and re-editing, including sailing overnight on a ship like the Californian that climbs the masts to furl sails.

By end of 2016 find a market and publisher - or self publishing and begin selling phase of P8 and begin work on DS!!!

Note cards - power

I can refer to every aspect of my life on notecards - look, even can make a list of things to pack so that I do and take everything to work, play, etc. I can plan my life for priorities everyday. Right now I planned to have everyday a fun, write-time every day from 12-2. This has given me back my life, for this kind of fun is actually rich play for me and even a play into becoming a skilled writer with productivity!

Part 8: MISCELLANEOUS

Flakiness of Electronic Media

This is definitely one aspect that keeps me from drawing and exploring further multimedia on the web, although, truly, it is also one of the most promising as well. Here is just one at least fifty major goof-ups the computer has given me: I was just deep into writing a piece on Genre Studies when suddenly my computer decided to restart itself – with no warning whatsoever and I lost

thirty minutes of work – completely not saved, although it made the decision to restart. And, I know exactly what everyone will say: ‘Well you need to change the settings on your computer.’ And, Goodness! I have spent hours just trying to change the way files appear globally and to spend many more hours trying to change that too! Oh no!! Believe me, I could become a super geek again – and refigure out all these intricate things and then the operating system would change again!! Look, if you like parking your @ss on the chair just to use the thing, fine, but, dang I’m working two jobs, driving and writing and, plain and simple, I do not have the time for this bull!! The drawing software, too, gave me the utter conviction of the futility of it – I bought Photoshop just to have it not work for six months and then be extensively flaky when I did get it going. Then, there’s all the seventeen year old hackers, with ego’s as big as their age, installing viruses found easily all around the web and feeling some sort of pathetic pride at having made some stupid messup for us normal users to deal with. Pathetic. Really convinces me to use only the basics for computing, for, the machine can barely handle that. It really could be grand too. But having too many failings cause me to scale back my vision to more realistic usages, that, when they fail I have multiple, overlapping backups!!!

Character Actors

Hollywood is full of starlets who, have features that are very balanced, leading to beauty, however because they are so balanced they are beautiful but boring. The character actors, having misaligned features make INTERESTING characters, but I argue that they should be the lead characters as well, for their unique charm of realness plus lush information that they bring to the screen that the well-balanced, yet generic beauties bring.

How this affects writing? Well you want to make unique, unbalanced characters that, when they talk in dialogue, need no directorial remarks from the director/writer because the audience knows the lead, outstanding characteristic - or, as I like to view it, the spiritual condition of the character - like Reneau is a giver and tender, Chandler is an innocent, Daniel is power, Cavendish traitor, Cindahr brutal and caustic, and so on.

Part 9 : MARKETING AND MISSION STATEMENTS

Hooks, Pitches, Kickstarter

I am statements

I have written three works, one a autobiography of my years Long Hauling and two books, in my vision, to bring back the era of Classical Story writing and am looking for a venue that will see my vision and make it available to all.

Marketing 'Trick' or is it a 'Treat' with P8

Ahah moment. Going to write p8 directly for children in same manner as Twain wrote of Tom Sawyer, feel really swell about this!! Feel lushness of power come over me in this and it is a real phenomenon! However, I know that it is an adult work and that will be my ultimate aim.

Marketing Myself

Write your own rep, control your own marketing

A classical Writer

I want to be known for:

Luminous spell of words

Of the old world of our seafaring heritage of John Paul Jones,

The Bonhomme Richard, Stephen Decatur and Admiral Nimitz,

A toast

Marketing Christianity

"I am the Wall you bounce things off of, I am not the wall you collide with.

What I'm saying is artistically respect my differences than you - for it is differences that produce conflict and drama and it all strengthens creative

ideas! **I seem to have finally found my place as a writer** -

who is also boldly a Christian!! Remember, I am not a perfect person, but a creative person. I don't have an agenda, well other than using my talents to explore spirituality in man which is the deepest most meaningful stories ever upon the Earth and I hope, Godpleasing.

Is my work Christian? Well, you have to answer that for yourself. I am a Christian, and, without any kind of preaching - I hope, my stories are reportage of the world around me, without judgement. I was wondering if the Christian community would even accept my stories, as they have David sleighing Goliath and Samson sleeping with Delilah and so on. I am not sure. I don't preach. I report. And, if I do that well enough and sincere enough, that is what I hope gives Glory to God.

Hooks

I want to celebrate the legacy of our founding fathers brought us of our
seafaring heritage from Rascals in Paradise, South Pacific

It's all a journey for me:

this nation

this ocean

this notion

Of our land between the seas

Won't you come sail with me?

Art of Asking

Reflections of Ted Talks Youtube by Amanda Palmer

Connections to audience do pay off – we don't just want your art, we want a part of *you* too, because you seem to know something that will help and you seem to be really artistic in a way that we can't be. You're a leader. You have something to give back to us – by not being an aloof celebrity, but more like a street performer whom we can talk to if we want! We participate with you and we both win!! There is a give and take there and balance! You really got that right!!

But in the past decades since the Sixties music stars have been taking away from music by making music more than music, and pushing values on us that actually take away from the music. Music Stars take away and rip off from the audience by certain things that are more a part of the lifestyle than the art. If I have certain values, but still want to enjoy good art/music without violating them, where can I go? Can we not just make good music anymore without values entanglements? What if all the classical masters from Bach to Mozart made us choose between hearing foul language or just enjoying the music? What I am begging everyone really is to keep art about art and music about music and leave things that challenge values aside. **There is so much about life to be artistic about, not simply the same old rebellious things over and over and over again.** If you are artsy enough, which I believe you are, you can find ways to give us the good art without taking from us about our values.

I faced some acute disappointment, for instance, about *Marilyn Manson*. I heard some of his songs ("This is Halloween" and "Sweet Dreams") and was about to download everything he had when I saw the most offensive things on iTunes, and I bought nothing of his. Darn it, I just want good music without Satan or Drugs, Geeeeeeeeeeeeeeeees!

Cheap and overused Devices that Rip-Off the Audience – or take away:
Rebellion, Perverse Language, Religion/Sexual Orientation/Politics or any other 'shoulds' even like the green movement.

I'm not saying the songs have to be hymns but do they always have to be 'in your face'? Its' been five decades past the sixties, we're tired of rebellion, we just want good music without some kind of agenda behind it. Can't you be a badass without being awful???

This is what I am asking back of you.

(I actually emailed her this letter and have no hopes for it, but at least I asked! And I never heard from her, despite her YouTube message.)

Asking for my stuff – Kick Starter

And then I got an idea for myself about Kickstarter – an angle on it. If I can get Pieces and Long Hauler done, maybe I could get some funds for research my grand researching/ writing WestPac Jack? I would have some maritime exposure on my job, through the museums and of course through the web. I believe that I would do Kickstarter more for the exposure than the funds. But If I could get it done before all this I would have three books to which to ask for a fourth, and thus write full time, or mostly full time, as I still love my Action Job.

Audience Participation in Art

I watch all DVDs Special Features of all the movies I deem great, from *Gone with the Wind* to *Blade Runner* to *Mad Max*. I also read everything there is to read about them as well as my favorite Actors, Authors, Directors, etc, whether online or in print, and for some special ones I even go to where they were: Pat Conroy's Beaufort, SC to Anne Rice's New Orleans, Stephen King's Bangor etc. This has only been limited by time and funds – Doyles' London, Herriots Yorkshire, Shakespeares' Stratford-Upon-Avon, etc, etc. The most stunning one I felt was for Stephen King's Maine – I guess I've already written about this phenomenon.

I believe it's more than me being just artistically driven – I believe its audience participation – like when I really got into UFC, NFL I bought all the sport's gear. I participated with it.

Some authors like Rice have really encouraged this and I believe that this is the key to their success.

I still struggle with getting the work done in the first place, but once I do, I'm going to want to encourage this, perhaps in artwork or conferences or whatever. I believe it is fairly important phenomenon beyond the pure marketing ability. I believe it's the creation of a Fictional World like Stephen King's Maine. And mine is San Diego – JACK's San Diego.

I Saw Flamenco Dancing last night ('Gran Tapas') – same thing – needed to participate with it – clapping, etc. Owner saw my over the top personality and, likened to Casa Blanca actually bought me a glass of Port!! This was participation on his part.

Bumper Stickers are 'Personalizations' of cars, which is participation – I have heaved my mooring lines in the back window of my Thunderbird of the historic ship the SS Lane Victory.

All this leads to a fairly strong conviction to take Drawing lessons so that can capture more of this phenomenon. And just as I think of this I want to draw a lady as a cat and a lady with tentacles all over her body. I could hire an artist to refine, or I can build up my skills once again. At one point I had drawing so well a fist I drew look like a photograph or a Xerox, so I know that I have potential to easily do well in this. All in good time. Once I make my living at writing instead or part-time at Action Cleaning. Probably I will communicate with them directly – call me any time there's trucking, else I'm at home, writing/drawing my time away. The Calling is that strong. I could even supplement my income with Dancing if I could loose enough weight, my skills there, are also refined. Who knows, I just need to pay my rent and feed my tummy too. Other's get loans to do this. Perhaps I could get an advance once I'm published – only so that I can keep producting more. I'm fairly productive and the only thing holding me back is now ONLY MY EATING!!!!

Hooks - ways to increase reader's attention

You only have to peruse Yahoo for a few seconds to understand the power of a hook, and I'll go right now as I'm writing this to explore this concept and really to explore how a reader gets hooked as well: "States with the least amount of Stress" "Harrowing new details of Boston Bombers" "Five signs you'll get cancer" "Shape up your Face" were all titles that hooked me into clicking on them. Other hooks are titles that combine impossibilities together like: (I made this up: 'A New Car that Flies!') Some really successful hooks are one that either help you understand something better "Why Fairy Tales are Important" , or, help you do something better: "How to write that novel in ninety days." "How to Improve your Vocabulary." Or things that express rare jewels of life: "Impossible photograph of lightening through a rainbow in Yosemite." And my favorite: exploring the vast mysteries of God and space "The God-Particle Found."

Hooks of a writer really bring out the psychologist in ourselves, and that is why, though I hate wasting time on TV, I can have to boldly skip through the crime, true-life documentaries, because even listening for just a second hooks me. On a show set in Thermopolis, Wyoming, a place I am quite familiar with, I

watched a one hour show straight through to the end aching to hear a reason a 16 year old kid would murder his own family including three very young brothers. "I was messed up, but, I want to help others if they're messed up to turn to help and not have to do something so bad" the murderer explains. (I'm not interested in understanding the depravity of darkness though, I just wanted to know what such murderer would say for himself!) what is it like to go from peaceful citizen to murderous monster, hated and depraved?

(A minor side story to this: Also, I saw truly how resistance and escape, not trust, should happen more often, for people, like this monster, try to stun us into blind, trust and inaction - for one of the boys ran away and was lead, after seeing the double murders, straight to his own death! This show reaffirmed to me how important it is to not get stunned into inactivity, which I admit happens to me a lot (See MG), although, at times I have rather spectacularly triumphed against it!! I've practiced Roberto's strong Words, someone grabbed an empty bag from under my tires on the sharp turn to BAE: "DO NOT EVER DO THAT AGAIN!" (Instead of cursing them out).

The writer's job on a story similar to the one above, is to present the case of evil, the 'psychology' of it - which for me is just simply demonic, or a spiritual problem. The way of placing the case before the readers can simply be in a title: "A young boy murders his family" and right then and there we cry out "WHY!" "How can this be!" "What is wrong with America!" and so on and, yet, we read on! Like Adam and Eve, we're hooked by the spiritual concept of the knowledge of both good and of evil.

Or, the hook could be imbedded within a depraved action:

'I enjoyed going to my friend Lisa's house many times for she always treated me well. She had a wonderful way of giving and making you feel at home and well 'mothered'. I care for her. I saw for myself many times just how well Lisa treated her guy Tom and her sister Gogi and Gogi told me several times just how much she loved her sister, Lisa, yet on one alcohol sloshed weekend, Gogi would be in bed with Tom and Lisa would run away to San Antonio, Texas. I cared for my friend Lisa, whom I highly regarded, and thus was stunned to see the cold bloodedness of Tom and Gogi towards her, who started living together. I could not account for their unfounded cold bloodedness towards Lisa, it stunned me.'

This piece could then go on to describe how each one of these characters would end up in the hospital (true story) and how one almost died due to alcoholism. There was some world of alcoholism that startled me (because of my two stories involving alcohol) and the terrible weakness of Indians to the drink. In fact, I still have lots of questions, as a writer and as a Christian to ask, I'm still in that Garden.

Really, I ask myself, whose pushed carbs to the brink of bad health and visiting a man, whom I desire greatly, AM I ANY BETTER? Or indeed, HOW CAN I LEARN FROM ALL THIS?

We only understand God's spiritual Garden that He's put us in through story and parable, which we can get from others: in a small scene I learned about Self Control from a five year old boy taught me to detest cookies, in a small scene, for he said when one was offered to him by his very overweight mother he said loudly:

'EWH!'

He had ALREADY learned the consequences of bad eating already, first hand. His repulsion reminded me of when I eat cookies, how I feel afterwards and "EWH" says it all!! In a minor, compact but truly meaningful little story all about SELF CONTROL. (and learning from 17 year old Lori Ziskin, who said a clear, strong NO to excessive Thanksgiving Feast right out on the table in front of us in their house in Jacksonville, AL.

I watched Docs on the Manson 'Family' and how dramatically remorse and forgiveness really seemed to work in their lives, this too, versus the unrepentant, insane ravings of Manson, himself, was a spiritual concept of story. I feel that they should not be let out, but, in contrast to the depravities of Manson, that they have, indeed, been truly redeemed! Praise God! Your lives have suffered much for your wrongs, but, they have taught us much as well.

Sometimes I want to explore other themes, that seem to not have a spiritual basis, like my 'Lost Glory' and I find it again and again anyways, that Jack is redeemed by the orphans despite the WestPac Fever!! This too is spiritual in nature, like conflict, it is inside of my overall motivation of story, but, it beats a heart into the cold, ships that I work on everyday. I get bored on them, often, because I have no time to talk to any of the crew! Yet, yesterday on the Midway, talked to a few docents and went with Chris who described several things on the George Washington and, that brought it to life for me again!!

See essay on "Polar Opposites Drills" for my attempts to write about some characters in my life.

I wanted to write scenes that explored several rather intense characters in my life and to my frustration I had trouble writing the scenes at all. This was because I did not examine anything spiritually in them: I wanted Daniel - my fictional hero, to take on Myrna, the archly conniving villainess of the Waste Water Treatment Plant at NASSCO. I wanted Daniel to smash her down, and do what I cannot do in real life, especially to a customer! In fact, I had this fantasy after one of her usual tirades she launched directly at me as if I was so important!! I couldn't place her in as Edith, for, though of the same bold character, Edith eventually moves on from her shrewdness, while Myrna

remains a crotchety old hag. So I couldn't have my artistic revenge, because it wouldn't fit in the story. So, I thought, I need to have the story come to her, but I couldn't see Daniel lowering himself to visit the waste water plant, though Jack might be forced to - it's an idea, but from more an issue to bring out Jack's story and well, not to release the artistic freedom I have to smack her!! Yeah! I wanna boldly tell my side of the story with power that I don't have at work!

Well, the real issue is that neither stories accommodate each other well, and I have to look for some issue that brings out the ponder of Good and Evil and not just revenge. It has to be about something. And it has to be something that they can share. Daniel wouldn't share with her, and Jack story is very different.

If I had wanted to write about winning this is what I would write, that, I slid my eyes away from her and breathed heavily thinking how old she looked and, within that wrap of self control, I had beaten her to the game, which is SAY NOTHING! DON'T TAKE THE BATE - SHE MEANS TO HOOK YOU AND HURT YOU! The customer-relations skills have thus preserved me quite well!

Now that I think of it, there was another true anecdote I have that ponders her wretchedness, letting herself do all the revenge upon herself. I found out by telling her that one of the top foremen, Michael Maye, was doing much better after a massive heart attack. She told me then that he had once asked her out, and had given her a rose statue.

"It looked so cheap. I gave it right back to him. That was ten years ago, he never spoke to me again."

You gave it right back to him!!!! Ungrateful WHORE! Someone gives you a gift and you're rude to him!! You big time bitch and a half! Now I know of what you're made of, for:

And I smiled myself back into the scene. He had taken ME out to dinner at least five times and had one time spent a whopping HUNDRED AND FIFTY BUCKS on me!

By not using real scenes and real characters PLUS using the ponder, not revenge, I can write quick, effective scenes. You see, Daniel's whily nature, I don't want to put down for the scene, although I can clearly see how well he schemes to get Edith to admit to the treasures' location!!!!!!!!!!!!!! I guess because that is not a true story with specifics like Edith is not a customer of Daniels, like Myrna is ours. Well, I'm going to learn to not use real people and places, unless I'm going to write them exactly as they occurred, without any of my Daniels' desires to be the master.

To sum up from what I've learned from all this, is to regard the Garden, and knowledge of Good and Evil. If I want to craft scenes quickly but intensely like *The Shield*, then it has to ponder the Garden, the learning, the fascination of it. The ponder has to be real to the characters - even if trivial like Jan and Marsha Brady, it can't just be cut and paste conflict. In fact the whole story has to hang together and not let 'regional' conflicts be anecdotal. I think I do a good job at that, the long term of projects really seems to be where I excel. My purpose was to become a quick, hack writer, so that when opportunities arise that I will have skills not just for the long novels I write but for projects that could arise once they are done.

Hooks

Can we go back to the past and reminisce on our Glory?

Can a modern day classic still be written these days?

Patron, In Search of

New York Times Review

Amanda Powers' Ted Talk

Amanda Gave a Ted Talk lecture on asking for what you want from Crowd Sourcing and Kickstarter. She got a mill for her play. Can I just ask for support, then, not just monetary, but word of mouth promotion? Most of the work is being done by me already, so what I need is a patron, like my old friend Jim, a producer, a publisher? Where is the market?

In asking the above questions, I determined that some of the market is actually in a big NY Times review. It's a bit frazzling to me, since I don't read the paper regularly, if at all. But some big influential people do and really, the type that reads the paper is my market type, I believe - without real research to back it up. Heidi is my connection to that, or maybe even Stew.

Of course, the internet is a vast market, but, research needs to be done as to where, since as a surfer myself I do not stumble across the market much. I read my flipboard account. I go to Yahoo's main page. These are already installed in my new phone (October 2014 I write this in long beach). Where is the internet market? I'll have to look.

Kick Starter

This might be for DS for the intense research I need for it. At this point (2/19/2015 1:29 PM) and God Willing as in all things, I am well onto my way of publishing my first book, *Pieces of Eight* which is a working title still by the

end of 2016. Having a book already written to completion can and should help me get patrons and patrons these days are found through Kickstarter. I think that having a book already written should show my capabilities so I can be banked upon. But it also show cases the nautical arena I've roped off as my own. And to find, as in below, other new writers, like myself.

It's a boost to have a track record like this of three books. I feel the momentum of my writing converging in a wave of glory, there, I said it, a wave of glory of the sea.

Other Writers

You never accomplish anything big alone. I thought I might be a leader in this particular area of classical, adventure writing and if I could find similar artists we could develop an area cordoned off to ourselves in the marketplace. This is once I'm more finished.

Part 10: FUTURE TOPICS

Hatfields vs McCoys Mystique

Why is this such a legendary story?

WHY THE FEUD OF THE HATFIELDS AND MCCOYS SO POWERFUL, DUE TO THIS: HIDDEN, BACK COUNTRY, WAR AND PSYCHOLOGY OF INTOLERANCE ALSO.

Time Travel back into the past - just take I-77

Classic Story Pattern Recognition Romeo and Juliette

Mystery of the Hollar. You can fall off the world and into Sherwood Forest, sort of.

Backwoods folks and almost shamanistic types

Classic/iconic Duel - like the Shootout of Okay Corral

Why should a duel be so interesting? Because Duels have a long, interesting history especially in the Middle Ages, and Dumas Picaresque.

For me, I've been to the back hollers of West Virginny and this has made their mystery even more so powerful and not less so!

Over and over again the feud of the H and M's has fascinated me because it is a conflict that really bridges the modern person into the **steep back mountains of West Virginny**. It's a **classic tale**, from Shakespeare's Romeo and Juliette.

That's what helps it be so appealing because it has gone before, which is a shadow I feel in Star Wars from Dumas 3 Muskets because it echoes strongly what has gone before. This can be overdone as in Melville's Billy Budd the Sailor, echoing too closely and with too much force The Passion Story of Jesus. Also, Jonathon Livingston Seagull does the same thing. The strength seems to be in its subtleness.

Other examples: Butch Cassidy echoes Robin Hood as does The Sicilian by Mario Puzo.

So this classic tale brings familiarity, which makes the real characters of the Feud even more impactful. So, you don't have to fight to discover the BIG CONCEPT of the piece, you already know it!!!

By the way, BIG CONCEPT is something that I'm good at with my stories like: 'a modern day, classical tale set in the steel hulled Navy' or, Lord Jim in the US Navy, etc. **Big Concept is a total idea set before the reader, which they easily grasp and fall into wonderfully.** Like "Hunt for Red October" because it was a Navy so familiar to me, I fell into the story quite easily. Because I am a big analyzer of art, big concepts are right up my alley to be cliché.

On Writers Block and Big Concepts

I read that some author was afraid of it. No, for me, big concepts are my friends. They are only afraid of getting writer's block from such ideas. Me, I wasn't afraid to get blocked by learning new things in writing. Having already produced a great deal of writing now with three complete books (Just about) I don't feel that way about blocks. For me, blocks are a way to stop and learn. I've had a long apprenticeship with learning writing, because of a lack of formal training in writing altogether, to discover at more than ten years out that I do not still have the basic training I need to write well. This didn't faze me as it could have, for the rather new wonder of word processing and re-visioning your work with new skills.

Newer and unskilled writers say, 'just write the dang-on thing' and maybe for them, this is good advice. But the higher quality you want the more learning and for me I just can't take advice from newer writers because the quality is just not there. (and, hee-hee, they always write about getting organized when writing has been nothing but global, orbiting skills, only organized here in AOW analysis.) What I do is see if the quality of writing is there in the first place and then look at their advice to see if it has merit. This is why I study screen writers so much, for their writing is up front and accessible whereas even the most honored fiction writers are hard to study, for the pages always seem to fall on long obscure sections, and you can't just say, ah, here's something to be gained. I often read synopsis to cut to the chase or

I'll watch a movie on it - as I am to get through *Tom Jones*, which is not half bad, but I'm bored.

Posing Questions to bring Stimulation

Copied Here:I know that Hans Christian Anderson's stories are very coinable: the Ugly Duckling, the Little Mermaid, The Emperor's New Clothes...other Fairy Stories like Hansel and Gretel, Little Red Riding Hood, are so coinable too. Why? Its **Recognisability**. They have stand out characters, rather stereotyped, rather cartoonish, very easily identified, from Childhood.

Why can't I find this stuff more easily for adult fiction?

Right after rereading the above paragraphs I got up, made myself an excellent vegetable dish and sat back down with the solution, below. In yet another insight, it occurs to me that the actual posing of the question "Why...?" was the very stimulus that helped my brain easily produce an instant solution! Also because I often ponder screenwriting it was an easy mental leap to say "Ah-Ha!" of course, recognizability is Hollywoods talent capitol of the world, and movies produce them.

Its just another way to gather ideas, whereas I use character distillation as well.

I just utilized this technique on the above future essay on the Hatfields and McCoys and it worked! I got answers to my questions! Question Posing is a form of pattern recognition at it's most powerful!!!

I leave the section there to discover more insight on this phenomenon.

Surely Star Wars Harkens to pattern recognition of the most ancient sort. And how do I, a person not will to parse again through the ages due to it's unproductive return, how do I delve more into pattern recognition? Movies. True. Can I read more literary encyclopedias (located in the reference section) to find the basic pattern for classical stories?

Or, is it something more basic than that? I felt it at age ten when I saw *Star Wars* for the first time (Well, Mom helped me see it as well by discussing it after we saw it together)

I think it's beyond mere, character, plot, conflict. There is something behind fairy tales and other classics like Dumas, Quixote. Surely were seeing pattern recognition, but how do we know the pattern if we've never studied it before?

My son, Anthony, just loved two things I had, enough to wear them out at age seven and it was my music to *Man of La Mancha* and my mystical coffee decanter, which I purchased many decades ago in Bethlehem, Israel.

How could he know at such a young age, the wander in the tale of the Errant Knight, Don Quixote? How could he wander in the mystical decanter that I have? I guess the many cartoons they had were enough, though I don't know that at age 27, almost, Anthony has ever seen my most seminal 3 Musketeers (he didn't watch we I played them).

I think that I should like to read more on Hans Christian Anderson to discover more ancient symbols and structures that lead to pattern recognition. This is like the sword/light saber leads Star Wars to chivalry and then Dumas and Picaresque. But it's also in the plot, the way it is carried out. Something about Fairy Tales that has both so tightly congealed together!

Can I write modern tales with ancient plots and symbols? I wrote an analysis of the "Quest for the Strapless Dress" based on Hans Christian Anderson's "*Emperor's New Clothes*."

Yes! If I ponder it much and distill it into a thing of my own, like the Waste Lands concept.

I want to understand more, though, to use it more powerfully. The movies are usually pretty helpful, by the way.

Sometimes other art forms lead to understanding. I just walked across my room and heard some of my music from Egypt go through my head and the music, so apart from writing and yet not unlike a story in itself, the music communicated to me, too, the mythical and far away lands of Arabia, as surely as did my beloved decanter from Bethlehem!!!

I would like to read/see **Tom Jones** for more picaresque understanding and "**Roxanne**" for a understanding of the French guy with the long nose. Update on this:

I watched a couple of sections of *Roxanne* and *Cyrano DeBererage* on YouTube and, yes, the picaresque is there even in modern movie:!!!!!! Wit, light-hearted action, bravado, dash, boldness, chivalry. I remember being delighted with Steve Martin's *Roxanne*, many decades ago, and now it's re-cemented in my head as to why - it has time honored things in the story that make it classical - The Duel, the chivalry, the romance, etc. How did I, much younger, know that this was a classical story? I guess the culture contributed to my understanding that this was a classical story - it's not just one answer, like, say "Well, it's Shakespeare's Influence" no, it seems to be from all over my culture, which is not an easy thing to answer, since my son seem to know it at age seven." I guess that's the answer and, thankfully, it seems to immanate from many

directions and not just one author or period. This gives an answer to somewhat mysterious question of how a seven year old can see it. Then it's a matter of going out and finding where its well done.

What I'm saying is that if you want a classical piece of writing you have to have some of these time honored things within it, while bringing fresh life to your vision. Thankfully, DS was spawned from Lord Jim and being very bored with LJ, but it was a classical spawn. Can I find Treasure Island in P8 or other classical works? Certainly there are there in them already and often times I have plain Disney in my writing as well. But I want more quality than that.

I really would like to know how to place a link to this section so that I could actually have it link to my writings on Classical Writing way up above in this book I've written on writing. How can I do that?

Part 11: BROAD ESSAYS ON WRITING:

Three levels of writing:

The basics of Grammar, sentences, paragraphs (shallow)

The basics of Story and Genre (shallow but broad, vast and comprehensive)

The Deep Currents of Theme/Mythic Journey/Spirit (deep)

The basics of Grammar are just sentence and paragraph construction.

The Basic of Story, which is the vast and broad level of skills that are not deeply pondered on, for the most part, but are vast as they range from anything such as lyrics to Mups to Dialogue to Character to Camera Eye to Genre Studies. They encompass most of my AOW Essays because they are so broad and vast, they require careful management to keep them current in my skillset that the AOW Essays manage and keep highly polished. They also include creativity, motivation, momentum and vision. I realized that I spend a lot of time at this level, also through reading the Classics to keep it full, it is so vast. One of the things I realized that it was a comprehensive amount of skills, that my physical health seems to require as well – ranging from Medical treatment to momentum of working out to the careful management of eating and often feeling like they conflict with the amount of time I have to fulfill them. Like my work at Action, they require much effort and multiple levels of

skills and thus I feel quite conflicted to choose between writing and health and work!! They require much skills to keep them going and the skills are vast and broad, like my second level of Writing skills.

The third level is a much deeper level, I have found, because to use it I required much study – of the classics AND also much Pondering of the story's meaning. I found this out by trying to use the mythic journey – it did not come easy as with Genre studies and other readings of literature, BUT when I did study it and study it for use with the story, its subtle power was really exciting.

I got this, first, when I realized, through the careful study of two Masters who had studied the Mythic Journey – both George Lucas and George Miller, that these elements TOOK THE STORY to DIFFERENT PLACES THAN MERE PLOT OR MEANING WOULD TAKE THEM which makes a story broader and more historic. For instance, in Star Wars, the waste lands are a mythic journey and When I realized that the Waste Lands place was Mythic, I realized HOW I COULD USE THIS IN MY STORIES, IN PARTICULAR WITH WESTPAC JACK AND THE LONGHAULERS, and that even The Exodus of Israel in the wilderness was mythic. The Power was in the echo of past stories, which helped with the broadening of a story's impact. The power was hard to define, and yet, so easy to see, when used well, how it makes you feel.

Here again I found it allusive to research in the body of work itself. I found non-fiction a much better help. For instance, I was rather interested in the Roaring Twenties, so I checked out “Great Gatsby” and was quite bored at why this should be such a quientessential book on the 1920s? However checking out a book on flapper girls helped me much more that. It helps you include things that make the piece, like hairstyles. I recopied this last paragraph into my research area, because it is an important lesson.

[On Writing/Thinking Processes](#)

Everly Island Provisioning

Sampaugita Club Fight

Gyre Monster

I'm now self-scheduled to write a key, climatic battle scene for P8 entitled right now “Everly Island Provisioning: and I'm going to document the thinking process going on here, very much like I did in the writing of the Sampaugita Club Fight and the Gyre Monster scenes. It's a form of goal oriented story telling that ends up being quite like Storyboarding.

It also promotes a very conscious effort to draw from the other writing processes that I have – a real good example is the Bell Buoy of Frisco – how that can be just very compelling way to write. Ultimately I want to expand my skills of story telling.

Well, the first thing I thought of was that I wanted less straight story telling and something, perhaps, from the mythical world or picaresque like Dumas would write. Need research to do this.

But I've got to keep the writing momentum going, so I go around research for right now. The scene must be real and up close as I did with my very first writing of the opening scene of the P8. And that scene came because I sought pleasure from God, may I do so now:

Lord, forgive my very human/worldly approach to this scene. I do not condone violence, it is mere picaresque form of light action, that your Word Is full of, not to be disrespectful. I don't find Star Wars to be bad, and I seek similar worth in this scene – that it's not about glorifying evil but of Courage. This is beginning to sound very much like a new form of story process – CREATION BY PRAYER!! IF SO, IT COULD BE VERY UNIQUE FORM ! Anyway, I had to dig deep to find courage on day on the road (North of Long Beach, CA against Byron my abusive dispatcher), help me to find it in this piece now, which went straight into my story – my very real courage grab, which continues to this day – my courage has become higher ever since.

As in Storyboarding I could start out frame by frame – tiptoeing timidly into it until I get my charge.

- Getting great idea now – also – how would Disney do this?? I mean on the ride?
- Look over ‘Siege at Khe Sanh’ for a very compelling climatic battle scene (that never did happen but the buildup was terrific!)
- Read over Treasure Island and other masters.

Suddenly I feel very satisfied in my writing – that there's not going to be lack of study or material needed to feed this upcoming scene. With a great deal of relaxation I feel satisfied to stop searching for writing and get started. In other words I have enough in my head to make some new solid scenes and tomorrow I will bring other forms of material (Such as Classical Writing or any other processing from the Document Map to the Left) into my scope of writing – **for, really, too much material at once clouds vision.**

***Two hours later – rereading Treasure Island, I conclusion this was too much in my head, although fairly profitable I did forget the very core of Writing Style with the Camera Eye is to keep the theme at hand in**

every sentence you write : “They were beyond us in what we could or would dare do.” This core statement and my versage that delivers it is very important to everything I write. I did neglect it in trying to grow as a writer. Also, I am very sore from sitting here so long. Decided to buy copy of TI so I can lay down and digest it.

Another thought – most of this stuff is done in “Post Production” where I find meaning and ‘intertextuality’ with other classics like Treasure Island. If it were done in preproduction it would be too much to keep in my head at once. It seems to be a layered process writing – its more like sketch upon sketch upon sketch – or revision until you find in your work what you found in the classics of literature or in your ideals about storytelling in the AOW Masterfile (in here). It’s too much to summon up – I just need and active picaresque scene

More on This Scene – cut out pink lady entirely, still on scene after several days – now with a substantial cut, so I am back to counting days at day 1 – to cut me some slack. I’ll give myself credit even though I cut it, for showing up to work that day! So, I worked on storyboarding and a lot of it written. Put back some from cut scene Pink Lady and that was actually good stuff. If I don’t hurry this scene to completion I might have some strong material after all. (Update: she jumped back in!)

[Scope in Writing](#)

12/11/2012 8:35:29 AM

This essay is inspired by my writings on ‘Classical Writing’. I have gained much by the study of Literature, the Pondering of Art and The quest for excellency in Writing. For in all of these things I have expanded my Scope in what I could write of, that, say my writing WestPac Jack isn’t a mere Love-lorn story, romance or Sea Story, but an epic sweeping Classical Story on the Lost Glory of our Navy and indeed our country, as China edges ahead of our ways and all I see around me is a nation of addicts and drunks, unlike the founding fathers of our past – The Kimballs of National City, for example, who by developing Heritage, community, Law and Order, Commerce, etc that, as a writer-traveler I have seen Coast to Coast!! Having been a Truck Driver with this vision has given me keen vision like no other!! The founding members of our past were citezens of high value!! They gave us much! They gave us community law and order. I’d like to give some back.

So this interest adds depth to my writing and gives ideas that I wouldn’t have elsewhere. I learned this by the study of Tom Wolfe who has this doctorate

in American Studies, keen journalism, with this Scope, how the building of the Warrior Pilot Culture ^{*(ugh!)} in “The Right Stuff” has indeed created a very concise culture of the pilots. Its beyond mere good story telling, its’ beyond artful words and drama, it’s creation of Classical Writing. * Note: I hate using that word ‘culture! For it has grown to mean nothing! After giving this some thought, part of the exasperation and mind-numbing feeling – as I have noted in the past – comes from the inaccurate usage of the word ‘Culture.’ The word that should be used is “Fraternity” for that is a select group of college educated men, excluding all others not in it.

Now, before this all gets so ‘High Falootin’” which is really annoying, all recently checked out a series on Great Writers and I said to myself ‘If I hear one more time something about the politics of the time or “Class Distinction” or “Social-Cultural Influences”, I’m turning it off!!! And I did so! I was getting quite fed up with: mixing up the Authors’ Life with the Writing or Mixing the Writing up with either the Politics or Society of the time period; none of which helps us to One, understand the Piece better, or Two, encourage an interest in the Writing or, Three Educate the Writer. It’s completely banal to me. Finally I had to read the piece myself, because analysis was a complete bitter comedy and waste of time.

So, Scope is something I have to find for myself, unfortunately because it really should be something I can just educate myself in by reading upon the classics, but all that writing was so terrible!! In all these essays and the very numerous notebooks I have, all is very practical – see ‘MUPS’ for instance, even down to the word level focus, else it is all vanity like Helen Vender’s (The Art of Shakespeare’s’ Sonnets) word ‘FICTIVE’! (A word found nowhere else and meaning nothing). Fictional word!

For me, the focus should not be off the piece itself, to be great analysis, only if there is some reason to mention the life beyond the piece. For instance in Shakespearan analysis the key to understanding the mastery is knowing a thing or two about the author – that he was a full-time employed artist – he didn’t have to do his writing after work, tired. Like Michelangelo, he did it full time and excellence followed. Beyond such facts, it’s so dulling to hear over and over about ‘socio-cultural influences’ it doesn’t help the practical aspects of the piece. I say, stick to the piece and only the piece. Why does Tom Sawyer work, well, it’s all in the opening – Tom outwits Aunt Polly left and right, but then there’s comedy and masterful humanity of warmth in his recitation of the verses. This is such a stamp on Americana that Twain is beloved! It’s in his warmth!

Basic Story Telling Errors

So, you carry a lot in your head, when you're a story writer and that's why AOW essays that I reread all the time are important, they keep it all organized, conscious and balanced.

Sometimes I am amazed at the money and time spent on Special Effects and NOT on these basic kind of attention to storytelling that I am writing about here, for instance. The goofups of four POC movies – easy misses when you consider this basic genres – LOOK Pirate movies and Fantasy movies ARE TWO DIFFERENT GENRES!! ESPECIALLY IF YOU BASE A MOVIE ON THE DISNEY RIDE THAT DOESN'T HAVE THESE ELEMENTS OF FANTASY WITHIN IT! Basic story telling errors!!! And, to top it off, the writers were veterans (Shrek).

This is encouraging to me, that real, hardwon knowledge of story telling seemingly is not common talent afterall. *Like Trucking – if it was easy everyone would do it, and I, some ditsy-blonde-truckin'-chick, wouldn't have the run of the shipyards and Action Cleaning that I do have, indeed!! (That's a statement to keep in my mind, to be more careful at work, because it is indeed HARD to do!! And I'm the only one at ACC with guts enough to do it!!)

I just need to keep this balance going by analyses of storytelling that, thankfully, I do, enjoyably, in my head many a times a week. Good movies drive me on; good books too. Good writing, well, it's a rare and wonderful technique!!

*Enjoyed, after I wrote this sentence my ability to make complex, fun, funny sentences. Sentence composition is something I struggled with for many years as well.

Masterful Opening of Road Warrior: (Look longer in paragraph form, but goes very fast in the movie which is active and cut well

“My life fades... the vision dims... all that remains are memories.

I remember a time of chaos, ruined dreams, this wasted land. But most of all, I remember the Road Warrior. The man we called Max.

To understand who he was, you have to go back to another time, when the world was powered by the black fuel and the deserts sprouted great cities of pipe and steel... Gone now, swept away...

For reasons long forgotten, two mighty warrior tribes went to war and touched off a blaze which engulfed them all. Without fuel they were nothing.

They'd built a house of straw. The thundering machines sputtered and stopped.

Their leaders talked... and talked... and talked. But nothing could stem the avalanche. Their world crumbled, the cities exploded... A whirlwind of looting, a firestorm of fear... Men began to feed on men...

On the roads it was a white-line nightmare. Only those mobile enough to scavenge, brutal enough to pillage would survive. The gangs took over the highways, ready to wage war for a tank of *juice*.

And in this maelstrom of decay, ordinary men were battered and smashed. Men like Max... The Warrior Max... in the roar of an engine he lost everything... and became a *shell of a man*... A burnt out, desolate man, a man haunted by the demons of his past. A man who wandered out into the Wasteland.

And it was here, in this blighted place, that he learned to live again.

Upcoming Star Wars - story premise errors seen already (I hope not)

I don't think its going to be good from the outset because the story is supposed to include the aging actors Ford, Fisher and Hamil. The StoryQuestion here is: Just how are they going to Write them into a fairy tale? The odds are that the writers will not be able to handle this tremendous challenge, for writing is really shown to be a rare art, and, from what I've they will not be up to it. I am not sure that I would be up to it, but who knows when you research a story arc enough, when you put mind over time, you can achieve excellence, but not in a mere year or two - but many years, seeking answers to story questions such as how to make a fairy tale work with aging actors.

Its Hollywood, which should be a story masterland by now after, what at least a hundred years of film making the art of story is still rare.

Do I dare think that my stories are good? Whenever you point the pen of judgement at others, you point it at yourself as well. Perhaps because I am one to critique lots of writing over the years and thus my own extensively, that I have gone through much critical process

The Power of the Outline

Having written most of the structural scenes in both DS and P8 – or in other words having made an outline - there is a certain relaxedness I feel, and this is due to the fact that the structure itself doesn't not have to spring from deep creativity, that it can be straight forwards and that it is the Camera Eye, versage, and etc of the actual casting of the scenes from within it that is so lushly creative. It relaxes the pressure to be so dramatic and creative, when

you find the form that tells the drama, within it you can relax. After writing the final climatic scene I told myself, 'well now I can relax a little and perhaps even prepare for the scenes I have yet to write by research and other preparatory work: of which I have many creative schemes for. This discovery lead to contentment of the scope of story that I could create from within this story and within that framework gobs and gobs of magic.

The backbone or outline also allows for three part Greek organization if you want that. It allows you to think and to plan in advance the direction of the story. It allows capability to plan for drama, climax, foreshadowing, etc. It gives the wily creativity a focus, a containment, a direction.

Just watched 'YouTube' on Creativity (Julia Burstein) who advocates this other wild uncontained creativity that I contrast here – such as picking up a cup and dashing it upon the floor, then gathering all the flaws up and calling it art. Yes, it's the flaws we love. But the process of creativity is for me, loving all that flaws, but the containment is not broken for it is highly left brained or, analytical – which is NOT thrown down. It is the dreaminess, the poetry the experience of the close-up, warm, humane camera-eye, along with the wildly creative verse that to me is the untamed right-brained, analog thinking. Too much, in other words has been put into Burstein's view on creativity, without discoveries like I have of finding that energy within a tremendous skill-set of left brain techniques, which I found by studying literature itself. (Shakespeare, Conroy, Irving, Doyle, Herriot and etc!!)

The human face is an excellent example, it is made of all the same bones and structure – however, there is none two alike other than twins. How could this be? God is creative and within the skeleton and even skull of structure that is completely the same, there is incredible uniqueness, such as billions of billions of faces and, not one exactly the same – nor even close!!

Creativity is finding newness within a framework that is unvarying. The framework other than the outline, or the skull, is really what human readers are wanting from a story in the first place – its called Reader's Expectations of a story and they cannot be tampered with in the same manner. Once these are met there is a world of story still to be explored. For instance, in a Pirate Story, readers do not want a Fantasy story. They also don't want a love story, so I downplayed Edith/Daniel's affair quite a bit. But after the plot serves up the story there is unique ability to play with the Pirate Story and for me, it was the Camera-Eye Direction of these words: *"They were beyond us in what we would or even could dare do"*

This mission statement allowed tremendous burst of versage in everything:

"A Drink to Death then" cried Cavendish and he held his glass high, all stood up and then he cried "La Morte!"

Devine or Chandler or whoever he was took a long pull on a shot of rum. He was getting a bit drunk and the versage flowed from his lips in almost song:

*‘They were toasting an unseen alliance
with inhalations vigilance-
a vintage to whom he’d saluted this commitment,
this pledge: to the end of all ends to go!
For they’d burned all ties to the legitimate tide
and were enemies to king, to state and to all
for;
they’d gone too far down that path, indecency
and so they embraced their fate perceptively
, toasting to it rather bravely
– for though scoundrels and cutthroats they at least knew:
that they’d sailed too far off this time –
the edge of the world into one of their own hellish makings
and toasted their end if ‘twas but their friend!
Alas a Serenade to Death “La Morte!” allied,
standing in ovation glasses meeting together in one imbibe
“To the Death, then, Aye!”*

Do you see how now that I have a scene to contain this, which fits into the logical movement of the story, that the wild versage has containment and fits into a dramatic, fiery movement of story.

Finding the mission statement or Plot Engine as I used to call it – can be a long process without initial soul searching and research. Once that deep statement is found, it can lushly motivate you in everything you write. *Lost Glory* of DS was the final statement I found that resounded every scene I wrote.

Thus I say the basic techniques of story are:

Theme or Personal Reason for Writing the Piece

Mission Statement - Or the Hook of the Piece

Basic Outline

Camera Eye

Humor of Humanity and close proximity of characters

P8 Analysis

Theme or Personal Reason for Writing the Piece - To explore Seafaring Tradition, very powerful men, Halloween like re-enacting Pirates, to write a piece really compelling to read

Mission Statement - to explore the “Beyond” quality of the Pirates
Camera Eye
Humor of Humanity and close proximity of characters

There are so many other things that I have found along the way of writing like MUPS, Genre Studies, HorrorShadows, Tevye-ism. But none are as powerful and all comprising as these four. If I wanted to write within a genre, such as picaresque or horror, I would need to carefully construct my mission statement and outline in advance as to plan for the story elements needed for the particular genre. So, its not a straight line process, but within its looping back and revising there is plenty left for creation.

Interestingly or not, research is not in my basic outline and I would not choose to leave it out ordinarily, for it is tremendously powerful. But when I have an idea, I write it all out, I can't stop for research. I let my basic story intuition capture the story first. Within a broad outline, it allows for research. For instance I had studied the Gulf Stream Current in the Navy and I threw in how they battled her after I'd written a basic outline. Here's another idea, what about a Hurricane in the story. THE OUTLINE CAN ACCOMMODATE RESEARCH. I didn't think so at first, but my initial story feeling was that I had all the right things I needed in my story and then I went to Disney itself – for I knew other than Pyle, it to be the one execution of Pirates that got the genre elements right.

So now that DS is hugely written I still have room for research. This is the joy of word processing. I could not get the research, for most of DS was written while under seven years transcontinental and transCanadian driving. Yet I was amazed that I could still get most of it right!! Not just being in the Navy helped, it helped that I felt I had the right angle on the story in the first place and, that that angle stayed with me for decades and decades of many other activities, like having babies in Europe, learning German, Engineering on the Styker, Middle East travels, wife beating, etc. It stayed with me through all this with keen vision: Lost Glory of the Navy, a seafaring, classically written tale, similar to Lord Jim. Elements of seastory, tragedy, classical literature, and the outline lead to me knowing what I was doing well in advance of the outline.

So, its vision that brings one through. Ultimately my vision is to bring back classical writing style and adventure in the age of exploration.

The Limits of Story Telling

Tattoos and Scrimshaw Exhibit

by Kathryn Mussallem

Movies are the ultimate story telling machinery exceeded only by our dreams. Having said that, there are, of course, limits to movie making which are more financial and regarding power in Hollywood to make excellency happen. I am not going to be a director, so I satisfy myself with the limits of storytelling with words. As I approached the limits of storytelling with words with P8, during this time of final research and rewriting I went to an exhibit at the MMSD entitled: "Tattoos and Scrimshaw" which was very eye-opening on the visual limits of story telling:

Sure a picture can tell a thousand words, but, I get bored at looking at pictures, which reminds me very much of the boredom about watching travelogues - you get tired of just looking - it's the story which draws you in further into the pictures, and the more you participate the lushier the art. At the exhibit I gazed and gazed at the young, wild men in this exhibit, but, getting no further details I wrote the artist, Kathryn Mussallem, who only offered more photos, no more story, no more details. And of course I looked at all the additional photos and wasn't sated! I even wrote her and was hoping to establish an interesting interaction on the story of these sailors with Twitter's tweets, but I didn't really get what was going on with those short messages in Twitter, and especially in view of the idea that I wanted more Sailors!! I wanted to know of her fascination with them and why. Was it like mine? Did she, too, want more old romance of the Sea? Did they, by being so tatted in the traditional ways of the Sea, want more of the glorious classical seafaring traditions that I wanted?

Let me explain that my interest in this exhibit was very much more focused in the line of Drunken Sailor (WestPac Jack) more than about Pieces of Eight (P8) although there is certainly drunken sailors in both books. I was seeking more stories, more information about a 'RegNav, WestPac Sailor' shown in Kathryn Mussallem's exhibit (and by another photographer Natalie St.John in Portland Oregon). I was seeking research. I was seeking guys. I was trying to fulfill what the interest of these guys was. They were in an offshoot genre of the Classical Age of Seafaring Storytelling that I was looking for in Stevenson, Sailor Jerry, Popeye, Cinderella Liberty, The Last Detail, James Michener's South Pacific. I was seeking more to answer that question in story, in details, in plot of what is a sailor, in my view, that I should write of. I found a dearth not a wealth of detail.

When I went aboard the *Bill of Rights* certainly felt more saited with folks like John P---, who filmed the Star of India set to music and who played for us old time sea chantees with his harmonica as we manned the bow-watch on the *Bill*. We shared. We were saited. On board the Star, with Sally, same thing, saited. But I want more in the way of books because I don't have time to volunteer right now. I need more Howard Pyle, I need more Stevenson and I need more of John P--- and Kathryn Mussallem!

Having said all this, as a book writer, you always go back to the basics, more research, more vision, more details, more action... Stick in a picture or two, put in some marlinspike work, and it says more. You want to say even more. You look at "Master and Commander" and 'wow' at its details and excellency, but at it's best, it didn't say as much as I would have liked in say, Star Wars¹²³, or Godfather¹²³, or in 3 Musketeers.

Well, approaching the limits is good. I can't answer it all. But I can push for the vision I feel and this drives me on to learn more.

A Plee to Professors

I don't want History, Politics, or Sociology; what I want an education in the Classics that's not abstruse, that's practical, that's creative, that's dynamic and interesting!! **A Plee to the Writer of Analysis* is a piece I need to write and send to a journal for English Leaders demanding that classics analysis be written less for academia and more for educating writers in the classics that English might improve itself as it goes on. The ones I attempted to read were complete jokes, of works lost in academic jargon (and, yes, of socio-cultural influences). If these books were written solely for academia, why did I find them in the public library? The true skill of a writer is one who can write clearly for two or more distinct levels of readers.

"Structural Modernism" writes one about Lord Jim. What's that?! Is 'structural' a true adjective??? How can something be described as "Structural"? "That house has structural problems" sounds dopey. That house has structure problems is proper. 'Structural' is not a true adjective. It is only a noun. Since Lord Jim was written in the 1800s how can it be described as modern? Do they mean the structure is modern in nature? Why don't they just say that then! They write as my very own English teachers told us not to! F.

The cost is high, without bolstering the writer, English literature won't have the magnificence of the past to bolster it. Since the past is wrapped up in the mire of such academia, I see English literature fading. The very experts in English should write that they are bolstering our language and our culture, not

appearing for their own career sake, solely, as obtuse or erudite as possible - see I can toss some big words in there too, buddy.

Didn't I try to read the classics for myself? Sure. I have an English Major (almost complete before I switched to computer science) it a huge volume without a competent guide to assist you through it. I occasionally still try: I have Cannery Row checked out right now and sitting on my table. I pushed myself to read most of it. It is a book full of rich sketches of very colorful folks. I liked it. I learned some but I missed out on other lessons that I did find on the internet some help. Sigh. Well at least the internet isn't all wrapped up in appearing academic and snooty and the message actually helped me.

Your focus should be how to help the writer with the classics. The level of advice found everywhere is thus: insert conflict or villain -- have story. I call this cut and paste conflict. You could do it with your keyboard! This is not a classical education in writing! But this is the level of advice available for writers. Help us get through the classics by teaching us how to see their techniques to be used for writers! This helps English grow and it feels a bit patriotic even to our language! We struggle to understand the classics and why they are classics, its darn hard to get through Moby Dick, and I did so want to enjoy that book. I found Shakespeare hard AS A WRITER to learn his techniques that I might grow in my storytelling and language skills.

If you are not focused on examining literature for some obtuse academic career just for yourself, and the few hundred English professors about the English world. You are writing for a small majority of people, not the many of us who hanker for a good story, and find the classics underappreciated in a way, through non-technical jargon that we can get through and even...alas...cherish.

Process Study

This bit of insight came directly from study of Literature and AOW Analysis: One, In Dec of 2014 I came across some more insight while I wrote an AOW on writing called "**Recognizability of an ancient story aspect**, for instance: Luke Skywalker is a character recognizable as D'Artagnan in *Three Musketeers* - as an apprentice warrior or even Knight, where older, more worldly comrades take him along the way through an adventure, where he must confront Evil. This is a more Grand Story Telling, like the Mythic Journey, linking a newer story to an old PATTERN.

On the next day I then studied from Wikipedia some other Recognizable Character type, the fallen, brooding, misfit, gorgeous and mysterious *Byronic*

Hero, which I instantly recognized as Lord Jim and as Jack (But not Daniel, thank God).

The process combined here was this: I put The Byronic Hero into a more recognizable ancient form in DS. I thought that was a good use of AOW analysis and learning from others.

Having recognized patterns as important, they should be done subtly, but consistency throughout. And it gives me ideas how to get more of an angle on Jack as he is first introduced in DS.

Also, a bunch of buzz words not even within the story can have an impact on my work, though not even within it. Maybe on the cover, but in a review that is very generally read, or on the reviews inside the front cover, to say it:

The Classical Fallen, Byronic Hero,
the Lord Jim of the Last Glory Days of the
US Navy and the Pied Piper of our dreams...

*Process Study

Writing is process analysis. This is so neat because if you think of a process and then allow day dream tech to explore it, you can come up with so much new and unexplored realms of writing. My latest example of this is *allure*. I dreamt of making Jack an impossibly legendary person, and his allure figured into it on both land and sea. Then I dreamt of John Eagleton and the allure he needs to meld his mind with his girl, when he is everything and has everything that a man could ever desire, she is beyond all that he has! She has allure. I make this a part of my day dream life and it has yielded great blessing to be like Esther, in a beauty contest of wisdom in life, against a man of great desire.

I recently did some of this in real life and it worked out great for the most part, I put on a very girlish ways “betty boop” ism at work and it delights others, but it’s just for to disarm others, while, alas, it arms the ‘controllers’ who can’t bear such free spiritidnes!!! Truly, I say unto you, the folks that can’t stand my little act are controllers. Like air traffic controllers, they live to direct and things fluzzy or free-spirited frazzle them greatly for they do not understand, especially things like the ‘ultra-create’ that I have. I remember my controller cousin, Julie, who freaked out at my boyfriend, Daren, she could not get him at all and actually hated the very sight of him!!! Yet to me he was an easy going, fun charmer and I didn’t understand the unfathomable disgust that she had for him until recently when I got it, that, an easy-going person is a curse to a controller who, can not, nor will not ever understand him, nor will we, relaxed ones understand they, the controllers! Why must they totally have all things under control? We do not get them either, but they are in the total wrong anywasys, for even God chooses not to control us!!!!!!!!!!!!!!!!!!!!!!

Ponderability

On My major breakthrough on Narrative Writing of GWTW and earlier in the Waste Lands

After decades of studying writing here and there, I am aware that I did not have a proper education in writing because I am still uncovering skills of the most basic nature, like the narrative of GWTW. That's okay, for I also did ten hard years of driving almost (as of this date 2 January 2015, aug will be ten) during this time. Perhaps I knew a lot but couldn't catalogue them until I stopped OTR driving and am catching up to it. So, behind the wheel most nights I ponder new things I've read on writing off the net, they have been explosive in capitalization of skills, so much so that I had to create a New category here to keep track.

One thing I did realize, in reviewing the acquiring of some of these skills, was the long journey of pondering and thus acquiring them:

I came across narrative because living near Hollywood I had some desire to see Old Hollywood, so I purchased *Sunset Blvd*, watched it a few times and documentaries on it, and then I read about Billy Wilder stating basically "The narration gets you into the juicy part of the drama." I agreed sighting *Blade Runner* for instance. Then, neatly, I got out of storage my copy of GWTW and read it a whole weekend. I was amazed at the long passages without dialogue or action, just straight history combined with Scarlett's activities and thoughts and then - Boom - all would come together into action. For instance we have Scarlett struggling to grow cotton, hearing about Sherman's march through Georgia, and her irritation and then, Boom, Scarlett kills a Yankee Soldier! I saw that MM uses narrative throughout, skillfully balanced with dialogue, action, history. Seeing her boldly use it I decided that "Telling and Showing" were to be valued not just Showing, as we have been so preached to about. Combined with Billy Wilder's words, I had an insightful moment! Ah hah! This is what's missing!

Thus I acquired a somewhat basic story telling skill, the narrative and now I can expand my research to cover material enough to expand all my stories. I was looking for a way to make them powerful and this was it! now I had many long "soliloquays" poetry in both of my 'sons' but that was only on spectacular occasions. Narrative can combine the whole story in a sweeping way like GWTW.

What else am I missing? I am not afraid to go after a most basic re-education in writing. Stating this I uncovered more skills immediately. I gained so many new skills during this pondering and discovering time that I realized just how much education and exploration it takes to acquire a new skill, when there are few teachers!

I did come across some insightful teachers on the net, and a section on filtering I've entitled "He Felt" came out. This was because I had a good, but brief teacher there!

On Master and Commander

MC is a movie and one that I give high acclaim to, for it's cinematography, set design and Russell Crowe, of course. I write about it here, for I've been pondering why I get bored with it, for years and I've finally discovered something of worth to writing, as to why. I discovered in this process, that given a C script, an A actor and an A set design can make a startling good movie, because mostly the set design is so well. This is the element that can be removed to dissect whether a movie's story is good or bad, I discovered, helping the writer understand the writing in it. Also removing the leading star, like Russell Crowe, helps you to reduce to the pure story writing of the piece.

What about POC? It has a pretty good set design as well, and very coincidentally, one of the POC films uses the exact same ship on MC and one that I know well, from San Diego, the *HMS Surprise* - surprise! Only this set/ship is covered in gobblygook of the most imagination/cgi used possible. THIS set has imagination on the same ship, whereas MC had a very realistic and step by step plot of masculine competence of the captain, but no imagination, certainly and, no wander. NO MAGIC. I had an 'Ah Hah!' moment again of insight. So no wonder! To make MC better just needed some Wonder, like Wonderlust, or magical moments of this very verile and strong captain!! POC has too much, into gobblygook, MC has way to little.

Wonder

This insight, above about *Master and Commander*, came from an internet article stating to write what you *don't* know. This was incorrect. The real advice here is: **Write what causes you to wonder**, write what is magical to you that you want to explore, whether you know the subject or not, is irrelevant. What matters is your intrigue, you wander into wonder! I wonder of the WestPac, the Grandest Navy Ever, Lost Glory, The Byronic Hero, Jack and his magic. And I wander what is Classical Writing for me and how to bring it all back. It's magic to me to, for it helps capture the magical world of the past! The Past is full of Wonder, going back, is always full of magic, though I'm not sure I know fully why. Yes, I know the Navy, more than some, but what I need is wonder!

Critics help with Writing Skills

Subtitle: Gritty Realism

These words, above, 'Gritty Realism', were in a review of the new Mad Max movie, *Fury Road* and when I read them I realized that through this review that

I learned something new about writing and that I could possibly learn much more, since there are no other good teachers or ways to learn about writing in a real, on time and accessible way. I've tried in the past to read literary analysis to find that it was ONLY about advancing the author's career in the academic only world of professors, because the language and terminology was only for people immersed in that world. Also the analysis was quite off - calling Tom Sawyer a sociopath, for instance! Why would someone kill off such a delightful character - only for advancement of their career!

Such insightful teaching "He Felt" so practical and of use immediately and immediately squared away my writing. This is hard to come by but even more immensely difficult to come by to assist in discovery of the Canon. However, here and there and with some trepidation, I can find critics who can pick apart works, and use terminology that is accessible to my writing. For instance the words "gritty realism" really help capture and define my sailor world in DS and help guide my narrative to include these details (Like say the ubiquitous San Miguels) and research. Though I certainly know already that these details are well within my vision of DS, giving them a term really helps my vision become more concrete and defineable! Thus I learn how to learn in a writing world.

Anticipation versus Suspense

I write this as I listened to music (Drachen) as it progresses I wait with *anticipation* of a dramatic salvo to begin after a haunting, rising preliminary - both of which I've heard over and over and experienced pleasure over and over again. This is not suspense but anticipation. I think the word suspense fails us writers, because it cannot account for me lustily reading GWTW over and over again. No, it's anticipation of reliving major events once again, hearing a melody over again. Suspense is mere fear or dread, worry, hunger. Anticipation accounts for more broad spectrum of pleasure of experiencing or hearing a theme, a thing, an idea being carefully built and developed and then delivered into an emotional crescendo of experience - over and over again: "Frankly my dear, I don't give a damn." Rhett says, again and again, each time we, Scarlett, face it once again that we've lost the love of our life and stoop to pick the dirty turnip of love and arise again saying "I'll get him back! I don't know how - I'll think how tomorrow; for, Tomorrow is another day!"

Like most writer's advice, it seems, I really have to evaluate it, to see, if for me, it really works as they say. Or, like the above essay, there is something to it, but it's not developed enough in writerland. One of the most common of these

is: INSERT VILLAIN / HAVE NOVEL. Bull! Who's the overriding villain in GWTW? This certainly works for Agatha Christie. How about the Great Santini? How about every novel, shoot!! I have heard this advice for almost thirty years now and it did not help me a large amount. I heard it over and over again too, as if writer writers were just inane and stupid as can be. Surely no! But irritating nevertheless.

Isn't the real true "villain" the grand story pivot? Why do we need almost a melodramatic plot villain in black beard and cape to push the plot around, when, we have, say, 'Gumption' of GWTW, or, say, the love of a father in The Great Santini, or, the love of animals and humans in James Herriot? And so on!!

The question is, where do we get good advice for writing? Filters author advice was right on and necessary. I need more of this level of advice! But at least I am getting good thinking going by reading these poor advisors. At least.

Also I always get more eloquent (rather like the young but fabulous Nostalgia Critic and Nostalgia Chic Do) when I respond to poorly constructed art. I like the above sentence, quote:

Anticipation accounts for more broad spectrum of pleasure of experiencing or hearing a theme, a thing, an idea or even a character being carefully built and developed over time and events in a story and then delivered into an emotional crescendo of experience - over and over again.

This particular article in Writer's Digest even says 'rip it from the headlines' I remember Shawn Ryan's statement about that: "If we steal from the News we will have the same writing as does everyone else." True. True. (the news is melodrama for they only report on what makes the company money by what is easily captured before the 5 o'clock news!)

And, as I review my studies in writing, I am seeing beyond the average writer's advice, such as in this example about suspense. I am getting way beyond depth of information about writing.

One book seems to go the distance: Writing Slow. This one has beyondness.

*On learning - to stretch the neural net

Two aspects about us I have pondered and fathomed recently is that we are chemical processors in our bodies and that is more about nutrition - that any thing to be accomplished physically whether weight loss or having a baby is all chemical in nature, rather like a plant. Everything a plant does is chemical in nature.

The other aspect is that we (as well as plants) are FIBROUS IN NATURE!! This means that every physical thing that we have is fibrous, like our muscles our nerves! The nice analogy about fibers is that fibrous natures things tend to stretch, rather in 3D like a net, in multiple directions.

Since this is so in learning, the most important thing in learning a new skill is to allow this net to be stretched. I've done that with my accordion - boy - have I pushed to the limit of my abilities and it feels good to stretch out possiblilites of learning. That I must do in writing.

Warm ups are important in preparing for a work out and once warmed the muscle fibers then can be stretched. The same is true in writing, you warm up - in AOW analysis - or, warming the neural net by examing a process that is alluring you recently, then you go into the actual prewriting phase of analysis. After that meaning explodes!!

Don't expect to have to much to say with out pre-examingin meaning or pre warming up and pre stretching the meaning of the story. After that there is gobs to say. It's all in meaning. I conjure up meaning through various aspects of story telling. I tackle the story from multiple directions, for, in the end, I want mastery and to get it I must warm up from what I know and stretch out expectations of my life.

Strong Concept

I read somewhere that that's what editors are looking for: Strong Concept, this is like GWTW lost civilization, mine is the Lost Glory of the Sweeping Epic US Navy. I have this one covered. I just don't have popularity, well, iv'e done everything else but forget the cross, amen.

Part 11: INTERNET STUDIES

I see a great potential to learn much more of a complete mastery of writing through Internet Places, though they take some time to surf through a bunch of ads or unrelated stuff, the stuff I do find seems, so far, to be priceless. I re-uncovered the Byronic hero (which I knew about before of course from my English Major but it was over 14 years ago) So I thought I'd dedicate a place here, solely for Internet Studies, which are the mind of a world of writers or experts. How can this not be a most wonderful way to learn?

Instructions to self on this topic: include internet address, YouTube Link, etc to retrace steps. The topics are often a great addition to already existing essay, so include a link, if I can figure this out, or a reference point.

A note hence, did some more internet research and found it to be mostly banal like 'cut and paste conflict' or 'insert villain/have novel' whereas the same advice about planning and such has been repeated in the twenty-five years that I picked up the 'Writer's Handbook and studied the heck out of it. nothing like the power of the "he felt" filters advice. Nothing like the advice I gave myself on getting through the mythic journey through intense ponderability and finding The Waste Lands to be mythic or discovering of the power of the narrative in GWTW.

"He Felt" -- Filtering

Www.Floggingthe quill.com

By Ray Rhamey

Note: He calls these Filters, which "dilute the reader's experience". [can link this to my essay on It's all about Experience] Here the topic is more specifically Body Part Filters, versus Action Filters. What are Action Filters? See below.

Questions to ponder/look up: Does Margaret Mitchell do any of these? Answer yes she does and it does diminish the work some.

Example:

“Turning, she noticed two snakes fighting in among the rocks.”

To:

“She turned. In among the rocks, tow snakes were fighting.”

To:

[mine] “She turned. In among the rocks two snakes faught.”

To:

In the rocks two snakes faught a hissing duel to the death: poising and striking. She stepped back, her heart thundered in her ears!

Use direct presentation, eliminate “She noticed” or “he felt” eliminate narration where action is better. Man, the sentences is infused with power! You, the reader are not an author describing, but actually INSIDE THE HEAD OF THE CHARACTER. This is such power!!!

We all feel alone and trapped in whatever personality we choose to consistently interact with others. What a thrill it is through fiction, to say, Scarlett’s words to the world: “Fiddle Dee Dee!” or, ‘that’s BS’ to your boss. READING LETS YOU DO THIS.

So, I now have another way to analyze GWTW. Is that the success of the narrative that you can experience history of the great war directly through Scarlett’s eyes in this manner. I will re-look at the book as always. It may be this very aspect which makes the books so very compelling (especially since it is a first book for the journalist-author).

If so, and as usual, I stand on the shoulders of giants in writing. I don’t want to reinvent writing, I just want my stories to be of high quality and reverse engineering of this sort is high learning, and I should expect much more power because of this technology.

Action Filters:

The First:

Harvey heard the howl of a coyote. He went to the front door, opened it and stuck his head out. He shivered when **he felt** the sting of the winter wind and ducked back inside. Then **he noticed** a second coyote’s howl join the first. He decided to get the shotgun from above the fireplace mantle and scare them off.

The Second Better:

A coyote howled outside. Harvey opened the front door and stuck his head out. He shivered when the winter wind stung his face and he ducked back inside. A second coyote’s howl joined the first. He got the shotgun above the fireplace mantle to scare them off.

Mine:

A coyote howled outside. Harvey opened the door and stuck his head out, shivering when the winter wind stung his face - he ducked back inside. Another howl joined in. He ran over to the weakly burning fireplace and yanked down the shotgun off the mantle. As he strode back through the door, he cocked the trigger screaming "Shut up!" and he shot in the direction of the howls.

Analysis: its straight forward "A coyote howled" puts you right there in the scene. It puts you right into scary mode! "He heard" almost makes it sound like Voices in his head of a schizophrenic. You don't get to hear something inside other people's heads, so put it out there for the readers '*to hear*': a coyote howled.

(By the way, I work around these by the way every desolate night in Santa Clarita and am so pressed for time to get the regular and supreme gasolines in the correct holes quickly that coyotes seldom scare me though they often case me close enough for me to have concern and yell at them. One was right behind me a few weeks ago! What really scares me is going slow, even if the wind and rain are blowing at forty mph! Even if coyotes case me up there in the desolate night. Even if Wolves are on the premises as well! What I do is play my music loud and my actions are fast and thus aggressive. Few people or animals have ever messed with me. But of course I do have some courage, like David, from Above. December 2014)

He Felt unnecessary and filters.

He felt the wind sting his face.

versus

The wind stung his face

My improvement show the aloneness and fright of the man which turns into pure annoyance as verbs show anxious, angry actions like: Yank, Ran, Strode. I got rid of the front door and just wrote door. Unless its particular for a reason, any door will really do out in the wilderness. I had the fire roaring, but made it 'weakly burning', to indicate possible onset of cold and thus more pressure on the man. I showed a lot more information on the story this way.

Try not to use the following:

he saw, she heard, he thought, she touched, he wondered, she realized, he watched, he looked, it seemed, she felt, he decided, she noticed, he noted, it sounded like, she was able to, he managed, she experienced,

Body Part Filters

“His eyes searched wildly for a way out.”

Better:

“He searched wildly for a way out, he eyes looked wild.”

The first congruence up a pair of eyes, even focusing on them, making them the character of the story. This could be a creative use, say, in a gothic novel, so don't cast it completely off.

Part 13: OTHER IMPORTANT ARTS in my life:

These tend to directly support my work, as in drawing, or provide exercise health, stimulation, etc. It seems when you get into the arts you are not given, say, just writing. No, you tend to get the whole packet, for instance I wonder as I parse through P8, if I could act out some of the scenes myself for more stimulation. So I include these here as writing support and even direct sources of writing.

DANCE

Often dance my thoughts loose to compose tough scenes, dreamed of doing this behind the wheel for many years!

Had to practice a sort of 'Denial' that Christ spoke of, for I really wanted to do the Irish Dancing I saw at 'The Field' but, the studio was at least a rather long bus ride (I still need to verify this) and probably very expensive and I really think it would detract from the writing focus that I worked so hard to attain. I went, instead to the cheap gym that I have already with Rob and did well. Also I have the two memberships at the two Maritime Museum to purchase - as soon as my ankle is completely well and I see I'm not going to be sent to the Great Lakes, and, as soon as I tithe to be God Pleasin' just even a tiny tweak towards him!! Goodness!! But at least I gave up something distracting and showed some discipline, however I see a spot for this in the future! I also wanted to purchase stilts! Life is so good! I only want them for exercise and to promote exuberant workouts possible, but, then one has to limit to attain focus and all good things in time.

Close eyes when you dance to configure the subconscious to hold posture, smile, etc well

Foot Work

“Don’t worry about the steps.” Foot work in dance only comes well with tremendous repetitive practice - Fred Astaire, no, Gene Kelly said this. But everything else is the opposite - does not require THAT much work - like the arms, fingers, facial expressions, etc. Once you practice it a few times it’s yours forever. So my message is don’t sweat the steps since this is about creativity pushing into performance later.

My theory is that balance and timing require tremendous physical memorization and beat counting that is tedious to me - but I believe also once you establish a certain level of competence it stays. But this is not me right now. Like drum playing the movements occur almost without conscious thought - like stair climbing - if you think about it even for a second you can’t do them!! Same with drumming and foot work of dance - it has to be so well practiced that the consciousness cannot interfere.

I am good at feeling the music about to come and thus anticipating artistic expression moves for that piece - for instance listening to “Hooked on Classics” that I STILL REMEMBER FROM HIGH SCHOOL! And I can remember the part coming up, for instance, requires almost a march-like approach, or the fast toe work of ‘en pointe’ or the Persian Flourishes (of Mahvash).

To increase performance I will block out a song in a crude way - as I did in Loreena McKennit’s ‘Marco Polo’

SINGING

My instincts were right to purchase a Karaoke machine. I splendidly developed my voice with it’s aid and have doubled my capacity for singing.

Accordion

An instrument for capacity for great charisma and charm, song leading and weaving, harmony capacity and layering, texture, portability and theatrical charm. After seeing Santiago Tynker play it for circus culture capture I decided that this was the instrument for me (after many years longing to play it) I have done well on it already, showing like the Karaoke machine capacity to learn music with the right path.

*Accordion cont

Music is an untiring form of play, when I am experimenting with sound, there is no end to delight in my playing, it is the perfect adult toy. It can be tedious to perfect my musical memory of the piece unless I sit down and block it out in writing my memory of the song in a deliberate fashion not based on repetition. Its actually a shorter process to block it out this way. I also could block out all the notes for a certain key, making a visual memory system, much quicker than just playing continuously although that does get in the memory too, but less certain and secure!

DRAWING

This has been such an interest to me, that I am thinking of adding to my pursuits, as it tells story with words, adding to the impact of my story - see “They the Phantom Pirates, they danced!”

See, also, *The Bell Buoy of ‘Frisco* article on Vantage or high angle of view or perspective

Vantage

As I define it, showing drama, showing a high angle (saw a telescope in Chilian desert against mountainous sand dunes) or Lake Louis from a high angle or a ship from a low angle, all show dramatic inclination.

Starkness (Pen and Ink Media)

Starker – pen and ink as used in the above essay on Dr Seuss

That’s what I like about pen and ink that there’s a more intricate ability to explore without all that paint messiness and mixing of colors. And on the computer it can be erased easily and fixed. It can say more with less effort, that is the stark quality that the anonymous writer on Wikipedia speaks of here. Somewhere, also, is a paragraph on **Whimsy**, which is using even the smallest details of these ink lines to create humor, new worlds of a child’s playland, imagination, play with form, delight, creation. See Dr Seuss!!

I see this as important to my vision, for I write, as if the entire sea was gifted to me, to explore this realm and the talents of Seuss help me see it more intricately and warmly. I love the lines, the maritime ‘Sea Junk’ and these qualities of Ink help me explore them to boost the strength of what I’m saying about the Sea.

Fine example of this is the website on **The Kraken Rum**, which has all this and more!!!!!!!!!!!!!! This site was so right on about this pen and ink maritime art that I sent them a glowing email and they responded back with a thanks. **Love of the Senses**

We fall in love with these lines, and I have found, we fall in love with texture of all kinds of media – whether architecture, sound, music, dances, fabric, masonry, rock, basketry! I have had to work to cultivate a love for it while at the same time saying to myself to focus on what I have, which is really

quite big for one person to do. To love and then let go, that is what focus is all about!

Update: (2/2/2013 10:26:35 PM)After years of longing I finally actually bought some ink and appropriate paper and brushes and, exactly my vision of starkness came out and I was very satisfied!! Its very bold and yet whimsy of Seuss is there, ability to texturize also, next going to buy some nibs to try combinations for detailing and straightness of lines. But very pleased with it.

[On Whimsical Edges and Nostalgia](#)

See essay on Dr Seuss. As I have researched Sailor Jerry tattoos I've discovered this and in Dr Seuss to be a very important item to me, because a lot of maritime art - Scrimshaw for one - is done with pen and ink. I just love Sailor Jerry tattoos and so do a lot of other people although the tattoos are somewhat less detailed than oriental 'Yakuza' style of tattoos which, if you think about it, are for the elite anyway (the elite Japanese Mafia) so, who wants that anyway? *Our* love of the art in sailor jerry, seuss, scrimshaw etc is because it is about nostalgia of OUR history, not asian history. I tie this style of lines to actual feeling that they bring - we long and miss our own past in a country deluged with foreign cultures!!!!!!!!!!!!!! When I say OUR culture here, I am mostly meaning United Kingdom, France, Europe in General. Our European culture!! I miss it! I lived there. I know it.

[On Shading and proportion and Angles](#)

If I could get these three items right in a drawing I can be satisfied with it. In order to do so, it would seem that copying from a picture model or real artifact is the only way. My problem is that I'm very creative and want to go beyond pictures at times - like wrapping an octopus arm around a t-shirt sleeve, or wanting to be creative without having to do an exhaustive search on the internet or library for pictures that match my imagination - in other words, it takes a lot of time to find them as I see them in my head.

[On Sempre Maris Drawing Process](#)

I took two traced swords, and put them in an 'X' shape, then drew an anchor behind them. This drawing had proportion (See Essay on that) and it allowed my to be creative without exhaustive search, thus I saw the importance of proportion to me. Also have the swords pre-drawn added to my creative process in that there wasn't a long search to find the model to get the results.

Revising, with Drawing

This is all so new to me, and yet it's basic nature has come upon me with some clarity of more mature forms of my art: that it was easy to do quality drawings right off, and that, like writing, I could revise it over and over until it reaches quality art. Once I realized that my picture 'Dusk in the Desert' (Version 1, 13 Feb 13 – Working Title) could be revised easily by simple retracing it over a light table, that I could do a rough – like I didn't get the Onion Domes nor the architecture right – and then, later go back over them and get them right. Can you see that basically that the drawing process itself is teaching me? Now I'm a firm believer in Art Instruction, but one does have to learn by trial too. Then, excitedly, I learned that I could trace my hand and do yet another picture overlaying it. I don't know if the proportions will come out all right or not, but it's really going to be easier to layer and layer a drawing until you get the layers you desire. This isn't something I thought I could do with drawing – revise, so, I am thrilled to see it mirror the writing process!

Could all this help me as a writer to be a story boarder or an illustrator? As a story boarder, one can actually "Draw a film" for a Movie Studio Pitch, this has possibilities of Story creation for me. But, flat out I am drawing write now because it is very soothing!

Wacom Tablet Enables Revision

If art can be revised like writing, it would grow like Kudzo or seaweed! I was revising some of my drawings by way of light-table - just retracing them and that worked too. The ability to reprocess is art, to recapture. Just as analysis is writing and art too, Revision is the process.

Exploration into Story

With my Wacom Tablet I sketched an F-14 and a woman in Rome in minutes flat each, going two different "places" in that, I felt was easy play, to sketch and capture an exploration somewhere, like the high vantage of the North Side of the Golden State Bridge I caught in Frisco, or the sails luffing high above the second hold on the Star of India. Explorations, like a kid. Could've explored the high arching Avalon of Catalina Island. Makes me long for a high tech gizmo to help enjoy this more. Or just transparencies! Anyway, it's exploration that I love, Exploration into Story!

Right after this a walk to Cherry Beach and because of vantage principle above I saw how a supertanker appeared to be above the houses by the beach and also above the little lighthouse looking life guard station down below on the beach.

Tombstone effect -

Glancing at my postcard on that city, I got, in a roundabout fashion, an idea to have the sailors come back down the pier, in a return from Glory and Story in DS

Story Boarding

This is probably where I'm going with drawing as a way to enhance my nautical vision with my two books p8 and ds, to expand the hilarisious juxtapositions of the rules in trucking in LH; and perhaps, one day, to write simply from them almost movie script writing. I have some capabilities to draw a story. I just need some instruction to get over some humps or learning curves in 1.shading, 2.proportion and 3.use of my Wacom tablet digitally. Oh and 4.to balance all so that I am not sitting down all the time!! As I state it here 4 challenges, it seems not overly high goal with some instruction.

DICTION

Boris Karloff, Howard Baigent, Patrick Stewart
Shakespearan Training. Martin Luther King, Churchill

Whisper: "A whirlwind of looting, a firestorm of Fear."

Sung out Vowel sounds "Feeeeeeeeee-Year"

Go slow, pronounce carefully each consonant. You won't trip on words if you go slow enough.

Sing out vowel sounds

Highest Accented words – those others are stressed, like in the on-off beat in iambic beats only one really high stress per line:

"And under His WINGS will you find refuge"

Ending finale uplift "and by His stripes, we are **HEAL**-ed" then, downbeat on "ed" or: "The iniquity of **US** all"

Lower 'Growl' of vowel sounds so as to carry voice louder and with more authority

Synopiticated Accents – a very brief pause in words – adds a synopiticated rhythm

Ending Double Beat: that some Psalm ending lines have a two beat rest after each one Note:

He who dwells in the Shelter of the Most High **(Beat-Beat)**
Who abides in the Shadow of the almighty **(Beat)**
Will say to the Lord, my refuge and my fortress **X**
My God in whom I trust!

Beat-Beat-Beat

For He will Deliver you from the Snare of the Fowler **X**
And from the Deadly Pestilence **(Beat)**
He will cover you with His pinions **X**
And under His wings will you find refuge.

(Beat)

You will not fear the Arrow that flies by day **(Beat-Beat)**
Nor the terror that stalks in darkness...

Note: the X above is when I read these two lines together with no pause and I swiftly attach the second line onto the first, which is what I thought enjambment was and, to me it is, for it causes swift joining phrases that enjamb and then fly out, as in the Psalm 23:

The Lord is my shepherd
I shall not want

This is read like this:

The Lord is my shepherd *IShallNotWant*

And this one too:

He leads me in the paths of Righteousness *ForHisNamesSake*

Yeah, though I walk through the Valley of the Shadow of Death
IwillFearNoEvil

Memorization in the aid of Diction:

I think all the colorful mnemonic techniques work, but that they take as much time to conjure them as traditional techniques. I use them all, though:

Mneumonics

Rote repetition, both written and oral

Stewing it in memory

Grammar

Hyper Linked Words and letters

This is how, on Pier 10 on stand by I memorized part of Psalm 139:

O Lord you have Searched me and Known me **Searched and Known**
Grammar to coincide with the next two verbs used next: Sitting and Arising

You know when I sit down and when I **A**rise up

You discern my thoughts from **A**far **Arise is a letter hyperlink to remind me about the word A**far.

You search out my paths and my lying down and art acquainted with me in all my ways.

Even before a word is on my tongue (**Mneumonics: You literally see “A Word” sitting on your tongue**)

Behold ! O Lord you know it altogether. (**Mneumonics: You see someone holding your tongue**)

You hem my in, behind and before (**Mneumonics: You literally see a pair of Levis, 501 Stitching**)

And set Your **H**and upon me. (**Mneumonics: a hand in the Levis pocket**)
Such knowledge is too wonderful for me, it **H**igh, I cannot attain it!

OTHER PROJECTS

Bumper stickers/Christian Witness Hooks

Why not God?
What have you got to loose?
Imagine Our God
Very Far from Perfect/Closer to Hope on Earth
Rapid Repenters
Come as you are!
Blame Wipeout!!
Innocence Restoration
Everlasting Insurance
Divine Upholding and Uplifting

In this true salesmanship and willingness to share Faith. I sacrifice my anger and irritability to achieve a better witness for the Lord.

My Own Website

Marketing of my works
Fan Interaction (Godwilling) and Sharing, Approachability
Vision Creation - Classical Writing
Self Exploration (for my self)

EDIT LOG:

11/30/2014 7:12 PM tremendous organize and reread some of it put edit log back up top on all works
10/4/2014 5:33 PM
9/29/2014 4:19 PM
8/1/2014 6:28 PM
7/2/2014 11:08 AM After move to Long Beach, still at it!
2/8/2014 8:29 AM

/21/2014 7:38 PM
1/18/2014 5:17 AM
9/29/2013 10:31 AM
7/26/2013 8:22 PM
6/24/2013 6:25 PM
6/17/2013 12:19 Massive Reorganization almost finish. Nice!
3/10/2013 8:22:42 AM Massive Reorganization